TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXX., No. 778. NEW YORK: SATURDAY, NOVEMBER 25, 1893. Price Ten Cents.

MARIE D. SHOTWELL

By permission, from a copyrighted photograph by Mueller, Philadelphia.

THE ANGEL FLEW AWAY.

Late in October an advertisement appeared in several of the daily papers announcing that a dramatic company would be engaged by a party at 134 East Twelfth Street. At that number a company was organized from applicants who responded to the advertisements, and started out to present a play called Fortune's Folly. The first stand was at Rondout, N. Y., on Oct. 2, and thence the company proceeded to Saratoga Springs. Starting back from that point, it played two or three towns until it reached Hoosick Falls, where it was disbanded.

The man who engaged the company was Frank Mitchell, who had associated with him as backer Robert Johnson, said to be a man of capital residing in Port Leyden, N. Y., and prominent as a bank director in Booneville. Harry Graves acted as advance agent.

Not a salary was paid from the time of starting out until the company reached Hoosick Falls. Johnson, the backer, raveled with the company until it reached Saratoga Springs, paying the hotel bills. At Saratoga it is said his ready money gave out, and the hotels refusing to accept checks, he started for Booneville ostensibly to get money with which to pay back salaries. Nothing further was heard of Johnson.

It is said that Mitchell and Graves had once before taken out this play this season, and after a week's trial the company had been disbanded without payment of salaries. An actress prominent in the later unfortunate company tells THE MIRROR that she was informed by Mitchell that Johnson was the backer, and that he had "a barrel of money." She was the only one of the company that had secured a regular contract, which was signed "Mitchell and Johnson." She says that at Hoosick Falls Mitchell tried to shift responsibility for the bills incurred upon members of the company, but was forced to leave his property trunks as security with the hotels; that he at first refused to pay her fare and that of others of the company to Troy from Hoosick Falls, but finally did so; and that when they reached Troy, he told them they must get to New York as best they could, and playfully suggested that they swim down the Hudson. The three women of the company had no dinner at Hoosick Falls on Sunday, but in Troy one of the men of the company who had a little money treated them to a dinner at night and made arrangements with the Citizens' line of steamers for their passage to New York, putting up their trunks as security. The business of the company was invariably bad, and it is said that the play itself and incompetent minor persons in the company accounted largely for this. The actress who has the contract with Mitchell and Johnson will sue to recover her salary for the time the company was out—a little over a week.

THEY REPORT PROSPERITY.

Jefferson, Klaw, and Erlanger's Country Circus played to an average of $4,000 a performance at the Auditorium in Chicago last week, and gave eight performances of the play in that city, and in that theatre. This week The Country Circus is the attraction at the Alvin Theatre, Pittsburg. This firm have now the only theatre in Memphis, the Grand Opera House, which seats 2,200, and is one of the finest theatres in America. They report business in New Orleans excellent. They have not had a losing week in either of their theatres at that point since they took possession of them, while they have not yet played their strongest attractions. The following companies are now booked to play their circuit in rapid succession: The Palmer stock company (its first appearance in New Orleans); Mazola-Mason company; The Black Crook; Marie Wainwright; Charles Frohman's Lost Paradise; A Trip to Chinatown; Roland Reed; Uranus; Clara Morris; Henry Dixey; the Kendals; The Old Homestead; Marie Jansen; Ward-James; Superba; Salvini; Joseph Jefferson; Donnelly and Girard, and others. Marie Jansen, in Delmonico's at 6, closed the best engagement the Bijou in New York has had this season, playing to the capacity of the house every night while there. The Prodigal Father with Maggie Cline, in the South, is doing a good business; Henry Dixey opened the Bijou, Brooklyn, last week, and The Soudan is playing New Orleans, to enormous business.

THE RIGHT VIEW OF IT.

Bert Coote is negotiating with a well-known business manager to take him out in a first-class farce-comedy late this season or next year. Mr. Coote says that if the enterprise is undertaken, he will go out with sufficient capital to cover its liabilities for twenty weeks, "and if the money is lost the company will not suffer." Mr. Coote adds: "It will not be a wild speculation, but a business venture. I don't think any man ought to start a company unless he has sufficient money to meet requirements of his contracts, because if things don't happen to come his way, he not only loses his money but throws out from ten to fifteen deserving persons. In many cases the business man can return to New York and through his business connections find something else, while the actors and actresses generally with families on their hands, have little immediate hope after such a misfortune."

FIRE IN CONCORD.

Phenix Hall, in Concord, N. H., was burned on Nov. 11. H. R. Brennan's Star Theatre company were filling an engagement at the hall at the time, and Mr. Brennan's loss will exceed $1,200, with no insurance. Mrs. Brennan's trunks, containing about $3,000 worth of costumes, were but slightly damaged. Blanche Hart and daughter lost all of their effects with the exception of what they had at the hotel. Manager White, of the Opera House, kindly offered Mr. Brennan his theatre for Saturday night, and the company played to a full house.

PAUL AND THE MIDWAY.

Howard Paul in an article on the late Fair in the *Daily National Hotel Reporter* of Chicago, remarks of the Midway Plaisance:

"It is what poets call 'a rude awakening' to leave the grounds of the Fair proper and stroll along the Midway. When I got there I felt I had left the sincerity, the enterprise, the patient skill, the thousands of illustrations of human ingenuity behind me, and here was simply *delassement*, recreation in a variety of forms. I must honestly say I do not think American crowds, as I saw them here, were as light-hearted, nor, I may add, light-headed, as French or English masses of the same proportion. Those Western people (I judge they were mainly Western from their garb and manner) passed along the Plaisance and regarded the objects that encountered their gaze, and the sounds that saluted their ears, with imperturbable gravity. I witnessed incidents that would have evoked a bombardment of "chaff" from an English crowd and the most effervescent laughter from a similar French gathering. Those Western men neither laughed nor spoke. They looked on and made no sign. They had come to "take in" the show in their own fashion, and they passed on with rigorous steadiness. They regarded the transparently bogus fez-crowned Algerians and obviously sham Egyptians—who sold cheap jewelry—and the fakirs who cooked what they termed "Coney Island Sausages," screaming out the excellence of their wares—did these staid Western people with the same expression on their faces that they looked at the picturesque points of the Bernese Alps or the vast volcanic crater of Kilauea. One group walked along Cairo Street munching those amazing sausages, and exchanging occasional opinions with one another with a deliberation of gait and plodding placidity of demeanor that was absolutely refreshing to contemplate. They took their sausages seriously, as Bulwer said the Englishman takes his pleasures, and believed in their alimentary value without a shadow of doubt. How I envied them their unvexed digestions and unjaded appreciation of forms of entertainment that I had witnessed in various parts of the world *ad nauseam*."

MARIE D. SHOTWELL.

This talented young lady whose picture graces the front page this week, is rapidly coming to the front.

Nature has been most lavish in bestowing unusual talent and accomplishments of a high order upon her, as well as stamping her form and features with exceptional beauty.

Her stage career began under the direction of one of the most accomplished masters of stagecraft, Mr. Daly, and she was content to remain in his company several years for the benefits to be derived. This season, however, she has larger and freer scope for the display of her talents, as the leading support of James O'Neill, and wherever she has appeared the favor with which she has been received has been most gratifying.

It will be well for the patrons of the theatre to remember this name, for if predictions have any value, Miss Shotwell will become a brilliant actress.

In private life Miss Shotwell possesses a most exemplary and charming character, and has a very extensive circle of acquaintances, who value her for her sweet and unaffected manner.

Miss Shotwell is appearing in conjunction with Mr. O'Neill at one of the city theatres this week.

THE PARADISE FLATS FAILURE.

The failure of Paradise Flats in Buffalo disclosed the peculiar operations of one of a class of men who have entered the theatrical business temporarily with great frequency of late, to the sorrow of actors and actresses and the demoralization of the business. The "manager and capitalist" of Paradise Flats was one Arthur W. Campbell. When he engaged the company, it is said, he represented that he was connected with the Broadwater estate in Montana, a property of $30,000,000. The company were not very enthusiastic over the piece, but Campbell told them that he had plenty of money to carry the enterprise through, and he believed that the piece could be built up so as to make it go. In Buffalo the company were owed two weeks. Campbell on Friday night informed them that he would have remittances on Saturday morning, and asked the company to meet him at the Mansion House, where he would pay them. They assembled at this hotel on Saturday, when they were told that Campbell had paid his bill the night before and left.

IN DURANCE IN KENTUCKY.

THE MIRROR's correspondent in Georgetown, Ky., writes that Harry Lee, who joined the Cora Van Tassel company recently in Richmond, lies in jail in the former town. He was arrested on Nov. 11 by a detective sent out by a bank in Richmond, on which he had forged a cheque. The cheque was cashed in payment of the board bill of the company, which had stranded because of the desertion of the former manager. It is said that a list of Lee's misdemeanors has now been made public; that he was on parole from a penitentiary and had committed acts that forced him to go to Canada; and that several officers have been on his track. Lee had a voluble gift, and informed THE MIRROR correspondent of his plans to reform the stage. He went under the name of H. L. Lawrence.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan'den, Eastern Agent, 429 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street Chicago, Ill. F. Chandler, G. P. Agent St Louis Mo.

GOSSIP OF THE TOWN.

Mamie Mayo, of The Hustler company, is said to be meeting with success in her specialty of a German street singer.

Kittie Cheatham, the star of the Jane company, in the South, was entertained by friends while in Paris, Ky.

Mrs. Will Graham (Tilly Nichols), who presented her husband with a daughter on Sept. 21, is visiting her sisters, Jennie Nichols and Mrs. Albert Small (formerly Lulu Nichols) of this city. Mr. and Mrs. Graham reside in Baltimore.

The engagement of Annabelle, the dancer, has been extended with Venus.

Valerie Bergère has been engaged to originate the leading part in A Piece of Steel, which will open this season.

Wilfred North has been engaged to play Leo with A. V. Pearson's She company.

The Leslie-Davis company, whose dishonesty has been exposed in THE MIRROR, is still playing in Texas, and advertising Lewis Morrison as a member of the cast in Faust.

Mrs. Alice J. Shaw, the noted stiffleuse, has been engaged at a handsome salary for Keith's Union Square Theatre company.

Alexander Salvini and company are not playing this week, but are preparing for his opening at the Star Theatre, in this city, next Monday in The Three Guardsmen.

Mlle. Vera has left the Powell company, and with her husband, W. L. Soyer, who was with H. R. Jacobs for several seasons, is in New York.

Walter Sanford has sued to enforce a claim to partnership in the new Bijou Theatre, Brooklyn.

The Vaudeville Club will resume its performances next Monday night in its old quarters, the Assembly Rooms of the Metropolitan Opera House.

Lottie Collins last week visited the composing room of the Pittsburg *Chronicle Telegraph* and "set up" her name on one of the new type-setting machines which that paper has just put into operation.

Sousa's Band will again delight the frequenters of Manhattan Beach next season. This organization has not only won great popularity here, but has quickly made its way everywhere it has appeared. The St. Louis Exposition directors were so pleased with its work that at the close of the recent engagement there they gave Bandmaster Sousa a contract for the next two years. The band has also been engaged for the California Mid-Winter Exposition.

Miss Cummins' company, playing Little Nugget, disbanded at Kenton, O., on Nov. 6, owing to an accident by which Herbert Cawthorne sustained a broken ankle. Mr. Cawthorne left for Cincinnati, and Miss Cummins for Chicago.

The Two Old Cronies company disbanded at Steubenville, O., on Nov. 11. Most of the company went to Philadelphia.

The Volunteer has been secured by McArdle and Anderson, and will be produced with the new scenery and effects used at its production in McVicker's Theatre in Chicago.

Arthur G. Thomas, manager of The County Fair, says that play is still a winner.

Ed. Goodman writes that the business done by Oliver Byron in the West has been fair thus far, and that patronage in that section is not so bad as some have tried to make it. Mr. Byron opened a handsome new theatre in Fort Madison, Ia., last Tuesday.

M. A. Moseley writes to contradict a statement recently published, to the effect that the Mabel Paige company failed to appear at Goldsboro, N. C., as booked. Mr. Moseley says Miss Paige was not booked for any date in Goldsboro this season; that her time is filled up to Jan. 22, 1894, and that the business is twenty-five per cent. greater than last season.

It was rumored in Hartford, Conn., last week, that the friends of Harriet Beecher Stowe, who resides in that city, would protest against the production of Uncle Tom's Cabin there in conjunction with a sparring exhibition. No petition was circulated, however. An invitation to occupy a box was sent to Mrs. Stowe, but even if she had not been an invalid, it is not probable that she would have paid any attention to it.

In THE MIRROR's New Orleans correspondence two weeks ago it was stated that Miss Downs had left the Maida Craigen company on account of the abandonment by the latter actress of the play Lorine, for which it was said Miss Downs had been engaged to play an important part. Miss Craigen, writing to THE MIRROR, says this is a misstatement. "Miss Downs," she adds, "did not leave the company, but was given her two weeks' notice at Memphis for an aggravated case of 'big head,' and at New Orleans was discharged before the week was out for insubordination and gross insolence. She was not engaged for an important part in Lorne, and Lorne has not been dropped out of my repertoire."

Neil Burgess has built a handsome stable at the Highlands, at a cost of $10,000. He has also erected a large building in which the "props." are being made and scenery painted for his new play.

James B. Mackie writes from Beaumont, Tex., that his business in that State has been fair, but he advises attractions without capital to seek some other field at present.

Henri Marteau, the young French violinist, has just returned to this city, and will make a tour under Rudolph Aronson's management. He will appear with all the noted musical organizations of the country as a soloist.

Jacques Martin has been engaged by Charles Frohman for a Charley's Aunt company.

Alice Gaillard has left The Little Tycoon company, as she says, because of a twenty-five per cent. reduction in salaries on the second week's engagement.

Willmarth H. Post, who has been for a number of years connected with leading organizations, now announces for the season of 1894-5 a special scenic production of an entirely new and original sensational melodrama entitled Brother and Sister. Representative lithographic firms are at work on the printing, and Harley Merry and Thomas G. Moses will produce the scenery, both of which will be on an elaborate scale. The tour will be under the direction of an experienced and well-known manager.

Wilson Enos has made a distinct hit in the West as Private Jones in The Girl I Left Behind Me.

Hennessy Leroyle, in By Wits Outwitted, will open Hildreth's new $60,000 opera house at Charles City, Ia., on Nov. 25. Prominent men of the place will deliver dedicatory addresses.

The correspondent that signed a communication to THE MIRROR last week "Oneonta," and all other anonymous correspondents, should know that THE MIRROR, in common with all well conducted publications, cannot notice the writings of persons who have not courage to sign their names. Such signatures are not necessarily for publication, but they must accompany communications as evidences of the honesty of the writers.

"Tommy" Boylan, formerly proprietor of Guy's Hotel in Baltimore, who has always been a friend to theatrical people, has taken a house at Washington, D. C., for their entertainment.

F. G. Ross, who for ten years has not experienced an idle season, protests to THE MIRROR against a recent publication of the names of alleged idle actors, his own being among the number. Mr. Ross has steadily appeared in such companies as those of Alabama, Jefferson and Florence, the Boston Theatre, Edwin Booth, and is this season with W. H. Crane. Mr. Ross says he knows of many professionals who are in positions, yet whose names appeared in the misleading list referred to.

The Twelfth Annual Report of the Actors' Fund of the United States of America, including the speeches and ceremonies at the commemorative exercises held in Palmer's Theatre on June 6, 1893, has been printed in uniformity with reports of preceding years. It is an interesting pamphlet.

Waldemar Dahlborn, aged fifty-five, an actor living in Brooklyn, attempted suicide on Wednesday night last. He turned on the gas at the Grand Central Hotel, Chicago, where he was stopping. He revived, and later made another attempt, and was sent to a hospital in a precarious condition. He was recently discharged from the My Jack company.

Gilbert Ely joined the Cora Van Tassell company at Georgetown, Ky.

The baggage car of the Spider and Fly company was broken into at Middletown, O., on Saturday night, and several trunks were overhauled and their contents scattered about. Several articles were stolen.

Frank Dietz, writing from Livingston, Mont., says that business through that section has been less affected by general depression than it has elsewhere. He is managing Rhea's tour and is en route to the Pacific coast.

Mrs. J. Z. Little is critically ill at her residence in Providence, R. I.

SIEGMAN & WEIL,
IMPORTERS AND MANUFACTURERS.
113 AND 115 GRAND STREET (near Prince), N. Y.
We carry the largest and most complete stock of all kinds of Materials, Gold and Silver Fringings, etc., suitable for theatrical wardrobe and at lower prices than any other house.
Spangles in every evening shade, 45c., 65c. and $1 a yard. Fringes, Galons, Edgings, Head Ornaments, etc.
Wigs and Beards of every description (made on our premises) in stock or to order. Men's wigs, $5; $6; ladies' wigs, $3.50 and upwards.
Grease Paints and Powders. We are sole agents for the U. S. of the world-renowned German make of A. Reichner, in Berlin.
Satin Slippers, $2.75; Sandals, $1.25, $1.75, $2.50 and $3; clogs, $2.75, etc.
Tights, Shirts and Paddings, we import and make ourselves. Cotton tights, $1.00, extra heavy, full fashioned, $1.75; worsted, $2.50; silk, $2.50 and $3; best silk, $3.50; we carry 30 shades in every quality and size, in stock or make them to order in four days. Padded Tights (symmetrical) $7.
Spangles, $1.10 a lb. Ballet Fringes, from 1½ inch deep (25 cents a yard) to 10 inches deep. Spangled Laces, Gold Gauze, Ballet Flowers, Gold Sandals, Point d'Esprit Laces, etc.
Silk Tights, Strappers, Garters, Sidearms, etc.
Jewels (also in settings), Shoe-ons, Crowns, Gems, Necklaces, Knight Chains, Medallions, etc.
Catalogues, prices and information sent by mail. DEPOSITS required on all orders. Unsatisfactory goods taken back, and money refunded.

THE ORACLE OF THE RIALTO:

OR, ENGLISH VERSUS AMERICAN ACTORS.

To the Editor of the Dramatic Mirror:

The letter recently printed in the New York *Herald* on this subject is a case of much cry and little wool. It is full of sound and fury, signifying nothing. Coming from the source whence it does, it would not be worth noticing on its own, or its author's merits. The bare fact, however, of its publication in Mr. James Gordon Bennett's powerful organ gives it an importance which to itself does not rightly belong. The letter in question may possibly gratify the vanity and the petty spite of the small fry of the American theatrical profession. For the rest, for the honorable men and women who hold themselves aloof from the snapping of curs, for these American actors who do not fear to come into competition with their English brethren, they, I know, can only grieve that such widespread publicity should be given to whining and snarling and to the issue of gross misstatements.

It may or may not be that "a tremendous amount of discussion has been indulged in of late on the Rialto regarding the capacity and abilities of the rank and file of the American actor versus the capabilities of the English actor." If the unemployed actors who congregate on Broadway in the neighborhood of Twenty-ninth Street have been indulging in such a discussion of late, it is a pity that they could not have found a more profitable theme for the occupation of their spare time. Be that as it may, however, I do not believe that the engagement of English actors in this country has given rise to "acrimonious debate," or "developed a decided anti-English feeling among American actors generally, particularly among those unemployed." I do not believe that the "question of capacity and versatility, as between the American and English followers of Thespis," has "often given rise" to feelings which have "bordered on international hatred." The people of the two nations have other business on hand than the silly jealousy of one small circle of players of another. Nor can I be induced to believe that "the anti-English feelings of the past will appear petty and infinitesimal in comparison with those of the present and future if the criticisms, denunciations, and bitter expressions heard daily upon the Rialto amount to anything." The qualifying phrase of the last sentence saves the statement from the charge of much absurdity. The "criticisms and denunciations and bitter expressions" of the frequenters of the Rialto do not amount to anything. They are the dead sea fruit of ashes.

Vituperation, however, is not argument. The opinion echoed from the Rialto is as light and harmless as the chaff tossed about by the summer breezes. But facts are stubborn things, so I will endeavor to separate the wheat from the chaff and to arrive on solid ground. "Among the American actors, it is stated, and the opinion is universal, that an improper discrimination is made by managers in favor of the English actor and actress." If this were so, which it is not, the American actor would be to blame for discarding his countryman in favor of the accursed Britisher. But the manager may be allowed to know his own business. At present, at least, he is free to rely upon his own judgment and to choose whomsoever and whomsoever he pleases. At the moment he is not bound to listen to the dictates of the disappointed patrollers of the Rialto. How long he will be enabled to enjoy his liberty, I know not. Still, just now, it is merely a question of supply and demand. He is a caterer for the public, and he must give the public what it wants. Playgoers are not interested in this question. Nationality does not come into the consideration of a performer. If the American manager shows any preference for the English actor, it is because he has a business reason for doing so, not a fanciful or personal one. Being a free agent in his own affairs, he must present the public with what, in his estimation, is the attraction desired by the public.

The American managers are quite capable of defending their own cause, if need be, and of vindicating their right to employ such actors as are best suited for their purpose. Having given his little dig at his own countrymen for daring to exercise their just privilege, the writer who represents the gentlemen of the Rialto states that "English animosity to American plays a large part in the many arguments." Many cases, he says, are cited of the antagonism and bad treatment of the American actor in England and the great losses sustained, lack of interest, antipathy and apathy"—high words by masters!—"demonstrated to them when there, notably in the engagements of Edwin Booth, Lawrence Barrett, John McCullough, Lotta, Nat Goodwin, Richard Mansfield, Rice and Disey," etc. With the alleged bad treatment are contrasted the "pronounced success and tremendous monetary returns" received by Henry Irving and Ellen Terry, by Wilson Barrett, by E. S. Willard and other English players in this country.

The facts, nevertheless, do not bear out the statement. Speaking from personal knowledge, I am able to give a flat denial to this charge which would be serious if it were not so utterly untrue. I am not old enough to remember the first appearance in England of Joseph Jefferson, or the first appearance there of Edwin Booth at the Haymarket Theatre, London, in 1860, but I do remember, and that distinctly, Booth's appearances there in 1880, and in the two subsequent years. I also recollect the first appearances in London of John McCullough, of Mary Anderson, of Lawrence Barrett, of Richard Mansfield, of Henry E. Disey, of Augustin Daly's company, of Lotta, of Minnie Palmer, of Lidian Russell, of Fanny Davenport, and of other American players of repute. And I say, with all due deference to the misinformed representative of the Rialto, that fair treatment was accorded in each and every instance.

Let me take the case of Edwin Booth. He appeared at the Princess's Theatre, London, on Nov. 6, 1881, as Hamlet. "The choice of that part," writes Mr. Winter in his admirable biography of the actor, "advised and strongly urged by Mrs. Booth, was not, perhaps, judicial, since it seemed to challenge comparison with the reigning favorite of the London stage—Henry Irving. Booth was apprised that the newspapers in general would be hostile to him, and the anticipation of the harsh treatment therefore made him stern and cold." The choice of the opening part may not have been wholly judicious, not on account of the popularity of Mr. Irving as Hamlet, but because Mr. Booth was seen to more advantage from the public point of view in other characters. That, however, is merely an opinion. But this I do know, that whoever "apprised" Mr. Booth "that the newspapers in general would be hostile to him," told an unwarrantable and malicious falsehood. When an actor is condemned in London, the verdict is given in no hesitating manner. But the London critics never prejudge. They wait and watch, and write accordingly. There was no disposition to be harsh to Mr. Booth because he chose to appear in Hamlet. There was no feeling whatever about it.

As a matter of fact, all the leading newspapers of the day praised that performance. I cannot agree with Mr. Winter, for whose critical and literary faculty I have the highest admiration, in his statement concerning the London writers. "The cautious and gelid manner commonly adopted by the London press, and sometimes carried to a ludicrous extreme, is not always accompanied by depth of thought, wisdom of judgment, or sincerity of feeling." The London journalists may possibly deserve all the other strictures, but that they are absolutely sincere in their feeling, I firmly hold. Slow and sure is the English motto, but, behind it all, is a sincerity of feeling which is possessed by no other nation. Even Mr. Winter is forced to confess, in regard to Booth's Hamlet that "many pages might be filled with tributes from the newspapers." His "embodiments of Richelieu, Bertuccio, Iago and Lear elicited public sympathy and enthusiastic favor" in London. Mr. Booth's first engagement at the London Princess' lasted one hundred and nineteen nights, proof positive of the fair treatment and appreciation received by him. Had the press and the public been against him, nineteen nights, without the hundred, would have been nearer the mark.

It should also be observed that Mr. Booth played an engagement at the Lyceum Theatre, in association with Mr. Irving, which was highly profitable in the pecuniary as well as the artistic sense. The engagement commenced on May 2, 1881, and lasted until June 19. More than twenty thousand dollars were received at the box-office before the opening night. On the termination of the engagement, Mr. Booth, in taking farewell of the audience, said: "I feel that I owe you a debt of gratitude for your appreciation of my efforts to please you. My visit to the Lyceum has been an uninterrupted pleasure. I have to thank my friend, Mr. Irving, for his generous hospitality, and the talented lady (Ellen Terry) with whom I have had the honor of playing—for her pleasant companionship and kind assistance. Indeed, to all on the stage, and to all associated with the Lyceum Theatre, my best thanks for the courtesy and consideration which I have received, are due, and are most heartily tendered. Believe me, the kind and generous treatment I have received, from the gentlemen of the press, and from all with whom I have been associated during this engagement, and the generous reception I have met with at your hands, must ever be among the pleasantest recollections of my long professional career." So spoke Edwin Booth of his treatment in London. Out of your own mouth, Sir Oracle of the Rialto, do I condemn you.

Edwin Booth met with fair and appreciative treatment during all his engagements in London. So, also, did John McCullough when he acted Virginius at Drury Lane. Mary Anderson was highly popular and made much money in London and in the English provinces. Lawrence Barrett was liked in Yorick's Love. Richard Mansfield failed because he opened in Dr. Jekyll and Mr. Hyde, a hideous play which the London public did not want. Henry E. Disey was criticised for the impertinence of his burlesque of Mr. Irving, but the cleverness of his performance was admitted. Lotta failed because she was badly managed; Minnie Palmer succeeded because she was well managed. Fanny Davenport was not received with open arms because the play which she presented, Diane, was not suited to Toole's Theatre, and because she herself was out of place on the small stage of that house. Also, unless I am much mistaken, the public resented being told that Miss Davenport would wear real diamonds to the value of two hundred thousand dollars. Diamonds are not a novelty in London. Acting on the stage is better than diamonds. I was not present in London when Mr. Goodwin appeared there, but it is difficult for Englishmen to understand the studies of character which are often given in America under the guise of plays. Among the comic-opera singers from America, Miss Russell was welcomed in London. It may not be out of place to add that the heroine of the present Savoy opera is impersonated by an American. Miss Nancy McIntosh. Still another American, Miss Mary Yohe, is a favorite on the London burlesque stage. I recall the excellent acting of Mr. Frank Mayo as Davy Crockett, but whether he made money or not by his English engagement I cannot tell.

John Sleeper Clarke is an American, yet he is ever welcome in London and he has made his home in England. The best Bob Acres, Dr. Pangloss, Ollapod and Tyke of our time, the brilliant Wellington de Boots, and the inimitable Toodles, has for years been a favorite in London. Let me quote, from a recent article, the opinion of Mr. Clement Scott about the reception of Mr. Clarke in London: "He came to advance the cause of the old English comedy, and he has not dishonored Shakespeare. He has acted invariably to crowded houses. He has never put up his name without making an empty house a full one. He played Pangloss in The Heir-at-Law for upwards of 150 nights at the Strand; Ollapod in The Poor Gentleman for nearly as long a time; Bob Acres in an inimitable fashion at the theatre now called Toole's for 130 nights. At the Haymarket, he made his mark as Tyke in The School of Reform, and there, reviving The Rivals, played Acres another 100 nights, fairly eclipsing the old honors of the Haymarket. Nor was his success in London alone. He is equally admired in all the provinces of Great Britain, and has extorted columns of praise from our best critics, from John Oxenford downwards. I need scarcely say that I cordially agree with the opinion expressed in Brander Matthews and Laurence Hutton's interesting volumes called 'Actors and Actresses of Great Britain and the United States.' 'In all probability, no American-born actor ever won, or kept so enduringly, such a distinguished position on the English stage as John S. Clarke.'"

Mr. Clarke also revived The Comedy of Errors at the Strand Theatre, and met with anything but "apathy" for his efforts in Shakespearean comedy. At the same theatre, Mr. Daly's company played season after season with success. Mr. Daly's seasons at the Lyceum were appreciated and were profitable. The failure at the commencement of Mr. Daly's present season was not due to the nationality of the performers. Even as I write, news comes to me by cable of the enthusiastic reception in London of The School for Scandal, with Ada Rehan as Lady Teazle.

One more correction, and I have done. The oracle of the Rialto is indignant at the "abnormal prices demanded to see Irving and Terry. Why should the American public stand it?" he writes. Why, indeed, save that the American public think they get value for their money. "The memorable action of the London public in resenting Mr. Irving's attempt to increase the price of seats in his own theatre, by curtailing the pit and extending the stalls, is cited as a case in point where the American public have to submit to what is termed extortion. The same methods raised such a tumult in London that Mr. Irving was compelled to come to terms and restore the seats to their former prices." The writer has got hold of the wrong end of the stick. Mr. Irving never attempted anything of the kind. What Mr. Irving did attempt in the hope of affording the public a convenience, was to book the seats for the pit, and so save people crushing and confusion. But the pittites preferred waiting at the doors from seven in the morning until seven in the evening, and taking their chances for places. It was Mr. Bancroft who turned all the seats on the ground floor of his house into half-guinea stalls, and, to this day, those half-guinea stalls remain at the Haymarket Theatre. Henry Irving, Ellen Terry and the Lyceum company play in New York to three dollars a seat. The London public cheerfully paid a guinea—or five dollars—a seat to see Edwin Booth and Henry Irving in Othello. They thought themselves privileged, not robbed. They did not talk about "extortion."

The Oracle of the Rialto makes the recent matrimonial escapades of a well-known and admirable English actor the excuse for levelling a charge of scandal at the representatives of the English stage. People who live in glass houses should not throw stones. The English actors do not profit by their private affairs. They always keep, as far as possible, their domestic difficulties to themselves. The example cited is the exception, not the rule. Let me recommend the rovers of the Rialto to cast the beam from their own eye. Let them talk less, and study their art more. Let them abolish cursing, and swearing, and blaspheming from their stage. Let them abandon their advertising dodges, and devote themselves to their business. They will then have a chance of taking a place on the same level with their American born brothers in art and the English players whom they profess to scorn.

AUSTIN BARRETTON.

NEW YORK, Nov. 18, 1891.

STAGE EFFECTS.

To the Editor of the Dramatic Mirror:

SIR: In recalling a play we never think of it as a whole. Memory lingers fondly over certain choice bits which we invariably call to mind whenever a particular play is mentioned. Speak of Goldsmith's comedy and we see Young Marlowe surprised while calling to the supposed bar maid, or Mrs. Hardcastle's frantic appeal to the supposed robber, or Diggory's funny exits. We recall Dundreary's skip, Bob Acres' shivers, Richelieu's defiance, Hamlet's "Dead for a ducat!"

To nine out of ten, Sheridan's dash across the stage is the most vivid thing in Shenandoah.

We are too busy to consider subtle thought or action.

We would rather see the peppery old man kick a hat which covers a brick. Then, while the p. o. m. hops around on one foot and swears, the gang will pound itself on the back and howl with delight: "Effect, effect, effect!"

It is no longer safe to write a "tag," and as for an epilogue—why there wouldn't be a soul left in the house to hear it. The moment the *finale* approaches we get restless. The ill-bred snob in the private box signals for her wraps; the Young Person in the parquette reaches for her goloshes; and the peanut fiend in the gallery tumbles down stairs as if the house were afire.

I never yet spoke a tag without a speaking desire to go down to the footlights and tell the people to hold on a bit, for there was nobody outside with a watermelon. I did something of the kind once, and it brought down the house. It also brought down several well filled vials of managerial wrath on my head along with a heavy fine.

But that's a digression.

To write a successful play, stage effect is absolutely necessary. And I venture to say that nothing taxes the ingenuity of the dramatist more than the arrangement of novel and striking situations.

None of us think alike. A piece of business that would interest one person would bore another.

The average stage carpenter—who, as Jerome says, considers that actors are a nuisance, without whom the play would go much better—looks upon a fire, a shipwreck, a snow storm, and so forth, as the only proper effect.

The young woman who chews gum and remarks "te he" when little Eva dies, would prefer to see something to giggle over, especially at a serious moment.

The Cayvan type—who devours slate pencils, Howells, pickles and other indigestibles—thinks an effect is tame unless her divinity is shedding tears and *poudre de riz* on Kelcey's manly bosom.

Jimmy Tuffboy, up there in the gallery, hopes that "his jags, de villun, 'll git mussy 'n be trun down by his nobs, de hero."

And so it goes.

Stage effect in melodrama will rarely stand analysis. It is usually conventional claptrap. Very often it is a confused jumble of startling incidents, in which both probability and possibility are entirely lost sight of, and in which every rule of dramatic construction is thrown overboard.

In groping about for strong effects the inexperienced writer is very likely to overdo the thing by lugging in a lot of extraneous incidents, utterly foreign to the story. Overdoing the play, like overdressing the person shows poor judgment. The strongest scenes are those that arise from the gradual development of the story. Damon's last entrance is intensely dramatic, for the spectators' interest has been cunningly worked up to fever heat; and when he makes his headlong rush just in the nick of time, a powerful effect is achieved.

In searching for novel effects, especially those of a realistic nature, the greatest care must be exercised.

Realists may howl for their pet theory until they are black in the face, but that avails nothing unless the effect in question is dramatic.

Very little that pertains to our real life is suitable for stage effect.

Would we endure the realism of a toilet room?

Would we see the *accoucheur* perform his duties before the footlights?

Well, hardly.

A splash and a handful of salt thrown in air no longer does duty when the heroine tumbles off the dock. No—we must have real wet water. Yet, when she and her weeping kid are turned out into a cold and pitiless world, we are perfectly satisfied if the man who runs the snow machine dumps plenty of cut paper on their devoted heads. And the cut paper is just as good and a deal more comfortable, except when a three-cornered piece gets down the back of a fellow's neck. On such an occasion I have seen even the icy "author of Pique" sidle up to a flat and thoughtfully rub his back like a cow against a telegraph pole.

Our end of the century stage presents a queer conglomeration of farce, melodrama and legs.

High comedy is voted a bore; domestic tragedy is played out.

Do you remember how we politely yawned Old Heads and Young Hearts off the boards at the Lyceum? True, Miss Cayvan was positively bad as Lady Alice, and Mr. Kelcey was comparatively awful as Coke; but that was only incidental.

The fact is we care no more for a comedy of manners.

We want to see the comedian sit down on somebody's hat.

If Modjeska or any of the rest of them should spend half an hour dying in Camille, as Matilda Heron used to do, we would be outside the house and also a bottle of cold long before the end.

We are the most restless, hurried, impatient people on earth. We want everything to go with a rush.

I am half inclined to believe that Joseph Arthur was quietly poking fun at this characteristic when he wrote The Corncracker. On the first night nobody seemed to know what it was all about.

Stage effects?

Why, there was a cart load of them. Tar and feathers, riding-on-a-rail, pugilistic preacher, transfusion of blood, falling elevator, hair-pulling females, lost will, long-lost mother, "me child, me child," a tombstone thief and billows of red, red fire!

There are enough incidents in The Corncracker to stock a dozen old-style melodramas and give 'em the hump every time the curtain falls. I am sorry that Mr. Arthur allowed the critics to nag him into reconstructing his play. I wish he had left it alone, for it was a valuable object lesson to shew us whither we are drifting.

It is the easiest thing in the world to string a lot of incidents together; and if this hodge-podge has plenty of noise and bang it will pass muster as a play.

A writer with an established reputation may do this on occasion; but the beginner will tempt fate if he tries it.

Let the young writer make his stage effects as strong as he pleases, provided, always, that they are dramatic; but let him resolutely refuse to introduce any effect that does not clearly belong to the story. Then, though he may never produce a great play, his work at all events will not offend the critical. Then, too, having started right, he will be ready to apply the divine afflatus should it ever come to him.

CHARLES TOWNSEND.

WASHINGTON, N. Y., Nov. 4, 1891.

Open Time New Taunton (Mass.) Theatre. Dec. 6, 8, 11, 13, 15, 18, 22, 25, 27.

THE USHER.

An esteemed contemporary the other day lamely attempted to show that Henry Irving has exerted no especially beneficial influence upon the American stage.

Its argument was that Mr. Irving had taught nothing new, had given no stimulus to the American drama, and had merely presented plays that deal with personages and periods that are in no sense interesting or vital to the matter-of-fact practical people of this republican country.

If this be true, why does Mr. Irving play to enormous audiences in every American city that he visits? Why are his performances witnessed by the most cultured and appreciative assemblages of the season? Why does his acting and the acting of his associates, and his perfect mise en-scène, arouse the heartiest enthusiasm of which these remarkable assemblages are capable.

It is rather late in the day to question the value of Mr. Irving's too infrequent visits to dramatic art in our country. It has been demonstrated in the development of a taste for better productions than our public formerly required.

◆

Before Mr. Irving came to this country we were accustomed—with rare exceptions—to see the "legitimate" drama presented in the shabbiest slap-dash fashion. A star, some sticks and some battered canvas used to be the customary mode of interpreting the Shakespearean and standard plays.

This is all changed now. It has been changed since the time when Mr. Irving first impressed upon our public the fact that worthy plays deserve worthy treatment.

To-day Shakespeare spells ruin for the star or the manager that ventures to toy with him on the old lines. When one goes to see a Shakespearean production nowadays one is tolerably certain to find it at least approximately adequate in point of historical accuracy and completeness.

Personally and professionally, Mr. Irving deserves all the good fortune that is attending his present season. He has taught us much, and no doubt we have taught him something in return, besides giving him a largesse of dollars.

◆

There has been a good deal of criticism among theatrical people regarding the way in which the Booth Memorial meeting was managed last week.

It appears that the details were taken out of the hands of the actors and managers forming a portion of the committee of arrangements by a small clique of laymen, who repeatedly emphasized the fact that they did not wish the exercises to be "theatrical."

By that they meant that they wanted to evade as far as possible recognition of the profession, and to confine the affair as far as they could to the clique and its friends, without reference to identifying the occasion as closely as possible with the stage.

The result was that there was a lamentable lack of feeling in the meeting. A crowd of hired musicians monopolized the stage or platform of the concert hall in which the exercises were held and the trio of great actors that were present to honor the memory of their illustrious friend by oratorical tributes were hedged in by German fiddlers and kettle-drum players.

That was one of the brilliant ideas of the lay committeemen.

It is too true that what might and ought to have been a sympathetic occasion was marred by the meddling mismanagement of the officious outsiders on the committee.

◆

It will be recalled, perhaps, that Larry H. Reist, whose misdeeds THE MIRROR recently recorded, secured an engagement as advance agent with Walker Whiteside, the successful young tragedian. A letter just received from the star's manager, Mr. Henderson, contains this significant statement: "I have discharged Reist. My experience with him was rather expensive. He disgraced himself in St. Joseph, Mo."

◆

The enthusiastic Italians sometimes call out an author in the middle of an act, if one of the scenes has made them enthusiastic. Such an incident is related in a letter I have just received from Turin, written by Madame Diligenti, the accomplished actress who visited America two seasons ago. Her American experiences were not altogether happy, but I am glad to say that since her return to Italy she has met with pronounced success, especially in Rome.

"I must tell you of a play that has just been produced in Turin by one of our most noted dramatic companies, directed by Cesare Rossi. The work is most extraordinary, and is called Danza Macabra. The author is Camillo Antona Traversi, who is one of our most distinguished dramatists.

"The success obtained by the new play was wonderful. One of the acts, the scene of which is a meeting of the Council of Administration, was conceived with such rare skill and such intensity of dramatic power that the author was obliged to respond to a call in the midst of the act. That is something phenomenal, as you can imagine.

"The theme of this play is the present financial condition of Europe; that is to say, it is the element that provides the strong sociologic interest of the plot. It is quite certain that the play will find its way to London and New York before very long."

◆

Sardou's new play, Madame Sans-Gene, is a frost in Paris—I say Sardou's play, although in reality there is a good deal of Moreau and very little of Sardou in it.

The piece is not likely to have any interest for American audiences. It is French to the core, and it deals largely with the manners and customs of the Napoleonic period.

When Sardou ceased to write for glory and began to write for gain solely his decline began. I doubt if ever again he will produce a work that will compare with those earlier achievements upon which his fame rests.

◆

The Horse Show last week affected the theatre business seriously. All the world was there. But one week of the Horse Show is better than a whole season of horseplay, such as monopolized our boards two or three years ago.

◆

The Christmas MIRROR will be a delightful surprise to its readers. I can say positively that it will surpass in beauty of illustration, in literary interest, and in the sumptuousness of its cover anything that has yet been produced of its kind.

Its contributors number seventy-five, and every name on the list is noted either in the drama, in literature, or in journalism. The artists that have been busily engaged upon the pictorial department have produced nearly one hundred-and-fifty illustrations, every one of which possesses a high standard of merit, and is of the very essence of the stage and stage life.

The portraits will be more numerous and more attractive than ever before. They will form a most interesting gallery of theatrical celebrities.

BEAUDET VERSUS BANDMANN.

Louise Beaudet, the actress and comic opera singer, who has been appearing in America at Chicago all Summer, is still in that city. She will soon go West to begin her suit against Daniel Bandmann, the tragedian, from whom she is separated.

"The trial is set for Nov. 27," writes Miss Beaudet. "I shall be able, therefore, to have a few days' rest and rehearse the case with my lawyers. I bring the suit because Mr. Bandmann has kept every dollar I have earned from my fifteenth year, in 1880, until 1889, when I returned to comic opera.

"As he was my partner and guardian, he was supposed to invest all my earnings for my future. He invested nearly all my earnings in a ranch in Missoula, Mont.

"When I became sure he was converting my money to his own use and I demanded a settlement and left to return to my former line of business, Bandmann declined to give me a dollar of my money if I dissolved partnership. Hence the trial.

"My lawyers are very confident, as Bandmann robbed me so deliberately I shall make a fight to get justice."

A CRANK FRIGHTENED OUT.

A middle-aged man wearing a blue jumper appeared in the lobby of the Bijou Theatre on Friday afternoon and informed Joe Phelan that he was an old actor out of an engagement. If he did not get something to do, he said, he would have to kill somebody immediately. Several persons who were standing around began to disappear. Mr. Phelan, not the least unnerved, asked the man in a blue jumper to come again at four o'clock. At that hour the crank returned. But Mr. Phelan had armed himself in the meantime with a horse pistol, and the visitor all at once seemed to realize that he did not care to act.

UNDER ANOTHER'S NAME.

A company that had been playing interior Indiana towns under the name of the "Edwin Arden company," with a play entitled The Actor, stranded at Bedford, Ind., last week, and several of the organization wandered into New Albany. The right name of the manager of the organization was not learned by the correspondent who forwarded these facts.

☞ If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, NEW YORK DRAMATIC MIRROR.

IN THE WINGS

Rudolph Aronson does not appear at all dejected because he is out of the Casino. I had a chat with him a few days ago and he told me he would be back again as its manager without much doubt. "Canary and Lederer have a year's lease of the place," said he. "I would not be surprised if they left the Casino before that time has elapsed." For further particulars, Mr. Aronson refers to his lawyers.

In spite of its charming and interesting plot, Philemon and Baucis, Gounod's opera comique at Herrmann's, will never be popular with a certain element of theatregoers. I refer to the young men who appear with very broad shirt fronts and very tired faces. The fundamental fault with the opera, they tell us, is that it has no chorus.

Ponder upon it: a light opera without a chorus! and here especially was a splendid opportunity to introduce Venus, Juno, Mercury, Psyche, and a bevy of other engaging young women. I think Messrs. J. M. Hill and J. C. Duff owe a word of explanation to the young men with the broad shirt fronts and tired faces.

Another note of warning for Mr. Hill. He has furnished elaborately a room connected with the Standard Theatre. In it are paper, ink and tables. It is meant for the theatrical reporters of the daily papers, on their nightly errands. But upon the glass door, Mr. Hill has had painted this legend:

"For journalists."

There is a subtle distinction between a journalist and a newspaper man. I have never been able to define it, but it exists in the minds of all writers for the daily press. Call them journalists and they will turn upon you.

That is why Mr. Hill's press room stands vacant. Let him call in his painter.

George W. Lederer has received a bundle of London papers and several letters from that city, all of which indicate, he says, that Mrs. Pacheco's Incog. which has just been produced there by Charles Hawtrey at the Trafalgar Square Theatre, has made an extraordinary success and that it is looked upon as likely to prove, in point of money-making powers, a second Charley's Aunt.

As Mr. Lederer owns all the foreign rights to the piece, he is accordingly shaking hands with himself. He tells me he has refused to consider an offer of $5,000 for the Australian rights.

As yet no American manager has captured Gilbert and Sullivan's Utopia, Limited. D'Oyly Carte thinks that by holding off he will get more money. He is engaged in the process of playing one manager off against another.

The daily papers had a great deal to say about the ovation accorded to President Cleveland at the Broadway Theatre on Wednesday night. The truth is that there was no ovation at all. Managers Canby and McCormick saw to it that the box was decorated with American flags. That was the only demonstration.

Even before Erminie was over the audience began leaving the theatre.

How different from the audience that saw The Isle of Champagne with the Princess Eulalia! On that occasion people stood up and saluted as the royal visitor departed.

I chanced upon "Aunt Louisa" at the Booth Memorial Exercises. As we were leaving, she said: "I remember many years ago—How many? I refuse to state. I was in the same company with Booth. All the girls raved over him. He was very handsome. I used to stand in the wings and try to flirt with him as he left the stage. But he never paid any attention to my sheep's eyes.

"Ten years ago I was again in the same company with him, and I told him how he had spurned me in the olden days. I asked him how it was.

"'The governor wouldn't let me,' he replied."

Henry Guy Carleton read my paragraph last week in which I stated that John T. Sullivan, besides being an actor and manager, was an expert telegrapher and had sent, in my presence, a message of one hundred words within ten minutes.

"I pretend to be a pretty good telegraph operator myself," says Mr. Carleton, "and Mr. Sullivan should have been able to send his message within five minutes. I am willing to meet him key to key." PAYOUT.

ARTISTIC ACTORS AND ACTRESSES.

Ben Davies, the English tenor, is a good cricketer, and is very fond of the sport.

Olga Nethersole is a fine golf player.

The De Reszke brothers break in horses on their Polish estate, and if breaking in a fiery steed is not an athletic action, I do not know what is.

Nancy McIntosh (what a field for humor lies in the name!) is an expert horsewoman, and has frequently ridden fifty miles at a stretch.

She is a good oarswoman, and has a gold medal given her as first prize in a ladies' sculling match. She can play cricket and baseball, she swims, dives, shoots and fences. Her day begins with a cold bath, followed by dumb bell exercise.

She is a Cleveland, Ohio, girl, and is the prima donna of the new Gilbert and Sullivan opera.

CONTINUED INSOLVENCY.

Leslie Davis' so-called Fifth Avenue Theatre company, whose piracies have before been noted in THE MIRROR, are now playing Michael Strogoff and The Private Secretary, to which they have no right. Managers who wish to deal with honest attractions should refrain from booking this company.

PROFESSIONAL DOINGS.

Above is a portrait of Josef Slivinski, the eminent young pianist, who will give his first concert in this country at the Madison Square Garden Concert Hall on Thanksgiving evening, Nov. 30, assisted by Anton Seidl and his Metropolitan Orchestra. This pianist comes to this country under direction of A. M. Palmer. In England, Germany and France he has been pronounced an artist of the first rank. Slivinski is a Pole, a friend and fellow student of Paderewski, and a pupil of Rubenstein. He is said to possess a perfect technique, an exquisite singing quality and a very mobile touch. As he is but twenty-eight years of age, it is expected that he will reach the very highest artistic achievements in music. Slivinski is tall, of fine physique, with well-cut features and large, expressive eyes. In manner he is said to be charmingly frank and unaffected.

George W. Parsons, who is engaged for the light comedy part in Gloriana, received an offer from Walter Sanford last week to play the Malay doctor in The Power of Gold.

Oscar Schoening, who personates a Connecticut old maid in A Nutmeg Match, is said to be the tallest actor on the American stage.

Frederick Perry has joined Hilliard and Arthur, and will play Colonel Murray.

Harry Randolph says that his name is being used as of the company playing in The County Fair, with which attraction he has severed his connection.

Wilson Barrett's playwriting aptitude was called into play on his voyage to New York last week. During a few hours he wrote a sketch called The Tragedian's Quiet Moments, which his company produced in the saloon for the benefit of disabled seamen. Mr. Barrett will produce his dramatization of Hall Caine's story, The Bondsman, in Philadelphia.

Fanny Davenport caught so severe a cold in San Francisco, the other day, that she was forced to omit her performance of Cleopatra last Tuesday.

Henry Kissel, a Chicago concert hall proprietor, has assigned with liabilities of $30,000, which his assets are said to equal. He attributed his failure to an ordinance closing his place at midnight and Sunday.

R. J. Dustan was one of the fortunate ones in the last Louisiana Lottery drawing.

Frank Sylvester joined Modjeska this week.

John Mahoney, manager of the Lyceum Theatre, Memphis, Tenn., which was destroyed by fire on Nov. 7, enjoyed a rousing benefit in that city last night at the hands of citizens. Fred Orgill, president of the Lyceum Theatre Company, was instrumental in getting up the testimonial.

Judge McAdam has annulled the marriage tie between Lillian Russell and Edward Solomon.

L. F. Gottschalk, stage manager for Carl and Theodor Rosenfeld, is busy arranging for the road season of Olaf.

Walter Perkins is playing his old part of Billy Hopkins in The Lost Paradise.

H. C. Miner has bought a half interest in Shore Acres, which will continue at the Fifth Avenue Theatre until Dec. 12, and at the end of the Coghlan engagement return for a run.

Frank Daniels engaged in Salt Lake City Annie O'Malley, a young woman with a phenomenal baritone voice.

A panic occurred in the Orange, N. J., Music Hall, during a lecture by John L. Stoddard, on Monday night of last week. Some one in the audience saw flames through a window of the Hall and gave an alarm of fire. There was a rush for the door. The lecturer shouted to the audience that there was no fire and no danger, and after some excitement order was restored. A storehouse near by was partially burned, and the blaze of this caused the alarm.

The Liberty Bell stopped at Dayton, O., on the way from Chicago to Philadelphia, and the Wilbur Opera company, assisted by the Grand and Park Theatre orchestras, rendered the song "America." During the singing a local press reporter discovered that in the inscription on the bell the word "Pennsylvania" was spelled with a single "n." Not one of the Philadelphians who accompanied the bell seems to have known of this, and it does not appear that the spelling was noted while the bell was in Chicago.

Florence Germaine, the soubrette, has been called to her home in Buffalo by the illness of her mother.

During the final performance of The Lights o' London company at Indianapolis, Ind., on Nov. 11, Jane Grafton was so affected by news of the death of her sister in Philadelphia that she could not go on with her part.

Rome, Oct. 23, 1893.

Let me tell it at once—it is so rare. We have had a novelty, and it was a success. Unfortunately, it is too short to be of any very great interest in general. But it will smooth the way for the author, whenever he may have a more important work to present—for, as yet, he is young and unknown. This is his first effort. Ida, the Dyer's Daughter, is a little drama in one act, composed of only a few scenes, but written with rare ability, there not being a superfluous word from beginning to end.

Ida, the Dyer's daughter, is eighteen years of age, and already has the misfortune to fall into bad hands and to have fallen in love with a fashionable scoundrel, who abuses her love and weakness in the usual fashion of noble manhood; then, when tired of his new whim, he leaves her and marries another girl, though he knows that the girl he has vilely seduced and left will ere long be a mother. Ida, in her despair and when she finds there is no hope for her, throws herself into the river; but her father saves her and carries her back home, more dead than alive. And here begins the play.

Don Pio, the parish priest, and Ida's uncle, hearing of the girl's plunge into the water, goes at once to see her, and drags the confession of her misfortune from her. This is a splendid scene, and worthy of a larger canvas. Passion, love, grief, despair, hatred, revenge—all are there represented by the poor, abandoned, ruined girl, and that without the least exaggeration. The lover is married. This is his wedding day. Suddenly the wedding party passes by, in village fashion, with songs, tambourines and shouts of joy from all concerned. Ida hears them, and then, maddened with her grief, she tells her father everything. The father seizes a knife and rushes out to avenge his daughter. But Ida seizes a bottle of vitriol and throws it in her lover's face as he passes by. "Ha! ha! take that, ye pretty face. You will never more kill a girl's life—never!"

All the characters in this little drama are taken from real life, and they speak and act naturally, as in real life. All the scenes are short, as also is every phrase. Not a word is out of place, or too much, and the drama acts quickly and is logic from A to Z. It was also acted well by Ida Vitaliani and her company. The same evening this same actress played Goldoni's Locandiera. This will show you what our actresses are like, and how they have to work here. They are indeed "actres es of all work" if ever there were any. Our promised novelties are: Blind Man's Buff (German), The Music Box (French), The Powers of Darkness (Tolstoi), Rosmer (Ibsen), Ermoi (German), and The Comedy of Errors, by Shakespeare. This is the first time that The Comedy of Errors has ever been played in Italy. It is indeed a novelty, therefore.

In the musical world there are great expectations respecting Puccini's Madame Lescaut, which is to be given in November. Mascagni also is writing another little one-act opera, to fulfil his engagement of one opera per year, which he made with Sonzogno immediately after his colossal success with the Cavalleria Rusticana. His William Radcliffe is finished, but who knows when it will be given in Rome? It will be given in Germany first. The new little opera is to fill up the gap left by its not immediate performance in Italy. Another novelty for Rome is the first appearance of Maseppa at a circus. Alas, poor Menken! If she were but here what a sensation she would make! "Infelix" Menken, as she used to style herself, and no doubt with more reason than was then understood.

Still another novelty, or rather curiosity, is the Ballet Messalina, which is promised us this Autumn at the Costanzi Theatre, and which is to be performed exclusively by female dancers. Not a man is to be seen in it. The man in the stalls is rejoicing. Not so, however, the poor old ballet men, who thus find their occupation gone. They are protesting wildly against this novelty, but the public is against them. Yes, but how about the gladiator, Messalina's chief favorite? Is a ballet girl to represent him also?

I think that things might be satisfactorily arranged for all parties by introducing a character dance of gladiators. This might please our modern Messalinas in the boxes and would give bread to the poor male dancer. The committee entrusted to make a choice of the best pieces, worthy of the prizes, which the government gives to encourage native talent in Italy, finds it a difficult task every year and this year the difficulty is greater than usual. Not one piece is found to deserve the first prize. Rovetta's "dishonest people" is too—what shall I say—you understand. The Vortex, Miss Monaos, The Pearl and Doctor Müller are not considered original enough. The King of Mulmella is spoilt by its form. Handsome Orpheus is too farcical. The Blind Man's Revenge is taken from a novel. Satana is not logical. Dicia Lex is old in subject and so on with every other piece presented with the hope of getting the prize.

Another piece, Semma, or Twelve Years After, is not worth a thought. It is supposed to be a sequel to the Cavalleria Rusticana. But it will have no Mascagni to put it to music, therefore will die in its birth, as the Cavalleria Rusticana might have done had it not been for Mascagni's music. By-the-bye, I see that Giacosa's only failure, Tristi Amori, has been translated into French, and given at the Vaudeville of Paris with but moderate success, under the title of The Provincial. I am not surprised, firstly, Tristi Amori has been a failure, whenever it has been given in Italy. It is not at all in Giacosa's style, and it treats of the old, old, used and abused subject of adultery. The French title also is absurd. Here the public, accustomed to Giacosa's poetical language, would no listen to this new kind of material language from his pen. In Paris it is compared to Augier's Gabriella, and what little success the piece has had is due to that fact. But why in the name of Art choose Giacosa's worst piece to make him known in Paris? Why not rather choose his masterpiece—the piece that won him fame as a dramatic poet—I mean his Game of Chess. To judge Giacosa by his Tristi Amori is to misjudge him. And you, in New York, why did you not introduce Giacosa's Game of Chess to the public when Giacosa was amongst you—even at a matinee—to show the difference between this pure flowret of the Aosta Valley and the ungoverned passions of the Lady of Challant, which Giacosa would never have written but to please a Bernhardt's wild fancy. Some day I hope to send you the Triumph of Love, another of Giacosa's poetic gems, and quite a classic here with those who can play it as it should be played. There should be a field for the old romantic school, methinks. It would raise the spirit above our modern materialism, and if but for the stage's brief hour, that would be a boon. It would be like the perfume of a fresh rose amidst the exhalations of fever-breathing sewers.

S. P. Q. R.

SAID TO THE MIRROR.

CAPTAIN ALFRED THOMPSON: "The American Academy of the Dramatic Arts is to produce within a month a one-act pantomime of mine called Bierro. It is somewhat after the order of L'Enfant Prodigue."

ALEXANDER COMSTOCK: "Did you know that Carl and Theodore Rosenfeld, brothers, are members of one of the biggest banking concerns in Berlin? It's a fact."

GRACE HUNTINGTON: "I resigned from Stuart Robson's company because I did not consider the part I was cast for suited to me. In three weeks I shall sail for Cuba, where I shall stay a fortnight. In the Spring I shall produce a new play by an American author at a New York theatre."

LEONARD BOYNE: "I shall certainly star next season. I shall produce a romantic comedy-drama, and surround myself with a first-class company."

HELEN DAUVRAY: "Why should I not establish another stock company within two years in New York? It would not be a novelty for me to do so. Before I took hold of it a decade ago the Lyceum Theatre was of no account. I made it the vogue. My purpose to star next season is largely in order that I may put aside money to invest in establishing a stock company here the year after."

FITZGERALD MURPHY: "Next year Bessie Bonehill will continue in Playmates. It will be a new 'edition' of the farce comedy. I may take a hand in making it. Miss Bonehill's engagement at the Park Theatre will last a month."

WOOLSON MORSE: "I have a couple of new operas under way. I do not care to explain them yet."

NAT ROTH: "My permanent headquarters are at the New York Casino, where Della Fox is to begin her tour as a star under my management next Fall."

MAX ROSENBERG: "I have leased the Lee Avenue Theatre, beginning next month, for an extended engagement for a stock company I am organizing. I will stage standard successes. First, The Banker's Daughter; then Le Demi-Monde, etc. Emma Bell will be leading lady."

FANNY WARD: "T. Henry French has appointed me Sadie Martinot's understudy in The Voyage of Suzette."

JAMES A. HERNE: "Has it ever struck you that people would rather act than live on the stage?"

R. A. ROBERTS: "I am busy rehearsing the various professionals that are to appear in the Catholic Benefit on Thursday."

G. W. PARSBEY: "I left Chicago knocked higher than a kite by the end of the Fair. Scarcely a cent is left over to put into box offices."

J. C. DUFF: "In consequence of the fact that Eleanor Mayo caught a severe cold while rehearsing in King Rene's Daughter, the first night of that opera at Herrmann's has been postponed until to-night (Tuesday). It would be unfair both to Miss Mayo and to the public to have her make her debut when she is not in voice."

CHARLES EDWARD HAMILTON: "Hagenbeck's Trained Animal company has leased Tattersall's, at Fifty-fifth Street and Seventh Avenue, for six months. We have all the animals we had at the World's Fair, and a large consignment is on its way here across the ocean. It is not a circus in any sense of the word, but an exhibition of animals trained to execute the most remarkable feats. The performance will last about two hours and a half."

JOHN MAHONEY: "Arrangements have been completed by which the Lyceum Theatre, Memphis, recently destroyed by fire, will be rebuilt at once. It will be on a broader scale than ever. It will be completed before the end of the season. I am holding all bookings for 1894-95."

F. PRICE: "The Country Circus played to almost $4,000 on the week at the Pittsburg Auditorium."

NEW YORK THEATRES.

PALMER'S THEATRE
Evenings 8:15. Matinee Saturday.
THE SOLID SUCCESS.
RICE'S 1492
Surprise Party.
The Up-to-Date Attraction.
The Sparkling Novelty.
BARNET AND PFLUEGER'S
Gay Extravaganza.
More Captivating Than Ever.
Thanksgiving Matinee.—150th Souvenir Dec. 4.

EMPIRE THEATRE
Broadway and Fortieth Street.
Evenings at 8:15. Matinees Wed. and Sat. at 2.
CHARLES FROHMAN'S CO.
The Great Empire Success.
Crowded Houses. Delighted Audiences.
THE COUNCILLOR'S WIFE
Seats now ready for Thanksgiving Day.

GRAND OPERA HOUSE
Twenty-third Street and Eighth Avenue.
Evening at 8. Matinees Wednesday and Saturday at 2.
GRAND SCENIC REVIVAL.
JAMES O'NEILL
MONTE CRISTO
Next Week—HALLEN and HART THE IDEA.
Next Sunday—Prof. Cromwell's Paris.

STAR THEATRE
Evenings at 8. Mats. Wednesday and Saturday at 2.
LAST WEEK.
Joseph Jefferson
as
RIP VAN WINKLE
Nov. 27—SALVINI, THREE GUARDSMEN.

BROADWAY THEATRE
Evenings at 8. Matinee Saturday at 2.
Mr. T. H. FRENCH, - - Manager
Handsomest and Safest Theatre in the World.
Nearing the End of Its Successful Run.
FRANCIS WILSON'S
Magnificent Production of
ERMINIE
Seats ready for Thanksgiving Week.

DALY'S THEATRE
Until Further Notice.
Evenings at 8:15. Mats. Wednesday and Saturday.
LAST WEEK.
MR. SOL SMITH RUSSELL
In CLYDE FITCH'S successful play,
APRIL WEATHER
Next Week—THE ALGERIAN.

STANDARD THEATRE
J. M. HILL, - - Manager
31 Crowded Month.
CHARLEY'S AUNT
Direction of CHARLES FROHMAN.
Evenings at 8:30. Matinees Wednesday and Saturday at 2:15.
Seats ready for THANKSGIVING DAY.

KOSTER & BIAL'S
Thirty-fourth Street, West of Broadway.
Matinee Saturday Only.
Specialty Artists:
MONS. and MME. DEL-MELY,
HARRIETT VERNON,
MLLE. EDMEE LESCOT,
MISS ADA REEVE,
EVANS AND LUXMORE,
MLLE. PAQUERETTE.
New Features Every Week.
Every Sunday, Grand Concert.

HARRIGAN'S THEATRE
M. W. HANLEY, - Manager
The WOOLLEN STOCKING
By Edward Harrigan,
Five New Songs by Dave Braham.
Wednesday—Matinees—Saturday.
THANKSGIVING MATINEE.

BIJOU THEATRE
J. WESLEY ROSENQUEST, - - Manager
Evenings at 8:15. Mat. Wednesday and Saturday at 2
EVANS AND HOEY
THE SISTERS MEERILEES,
THE DE FORESTS,
Positively Everything New.

IMPERIAL MUSIC HALL
Broadway and 35th Street.
THIS WEEK.
GRAND ENTERTAINMENT
LYDIA YEAMANS-TITUS,
SISTERS REEVE, JOE FLYNN,
And 17 Other Stars.

H. E. JACOBS' THEATRE
Third Avenue, corner 31st Street.
Matinees Monday, Thursday and Saturday.
DR. W. F. CARVER in THE SCOUT
Next Week—THE CHINESE LAWN.

NEW YORK THEATRES.

ABBEY'S THEATRE
Broadway, cor. 39th St.
MR. HENRY IRVING,
MISS ELLEN TERRY,
and the London Lyceum Theatre Company.
Every evening (except Saturday) this week at 8, and Saturday Matinee at 2.
ALFRED (LORD) TENNYSON'S PLAY.
BECKET
MR. IRVING AS BECKET.
MISS ELLEN TERRY AS ROSAMUND.
SATURDAY NIGHT—MR. IRVING as LOUIS XI.

LYCEUM THEATRE
4th Avenue and 23d St.
DANIEL FROHMAN, - - Manager
THE SEVENTH SEASON.
This Week, Nov. 20, at 8:15,
A NEW PLAY OF MODERN SOCIETY.
AN AMERICAN DUCHESS
The cast will include: Herbert Kelcey, Georgia Cayvan, W. J. Lemoyne, Mrs. Whiffen, Chas. Walcot, E. J. Ratcliffe, Katharine Florence, Eugene Ormonde, Bessie Tyree, Fritz Williams, R. Weed, E. Tarleton, W. Whittlesey, W. Buckland, etc.
Founded on a French theme by H. Lavedan, and written for this theatre by Clyde Fitch.
At 8:15. Matinees Thursday and Saturday.

TATTERSALL'S
55th Street and 7th Avenue
Special American Engagement.
HAGENBECK'S
TRAINED ANIMALS
Grand Opening for the Season
Thanksgiving Matinee and Night.
The Sensation of the World's Fair.

14TH STREET THEATRE
Near 6th Ave.
J. WESLEY ROSENQUEST, - - Manager
Every Evening, Wednesday and Saturday Matinees
NOW PLAYING. THE THRILLING WAR DRAMA.
MAINE AND GEORGIA
"A better modern battle picture has never been presented on the stage."—N. Y. TIMES, Nov. 18.

AMERICAN THEATRE
42d St., 41st St., and 8th Ave., near Broadway.
Mr. T. H. FRENCH, - - Manager
Evenings at 8. Saturday Matinee at 2.
LAST MONTH.
THE PRODIGAL DAUGHTER

HOYT'S
CARL AND THEODOR ROSENFELD,
Lessees and Managers.
MAGNIFICENT SUCCESS OF
RODERICK FELS' ROMANTIC DRAMA,
OLAF
Evenings at 8:15. Saturday Matinees Only.

TONY PASTOR'S THEATRE
14th St., between 3d and 4th Avenues.
Matinees, Tuesday and Friday.
Grand Success of the French Artiste, MLLE. DUCLERC; J. W. Kelly, Ward and Vokes, The Big Four, Phyllis Allen, Billy Carter, Leon's Donkeys, Joe Lewis, The Whalleys.

BROOKLYN THEATRES.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager.
Charles Hoyt's Musical Trifle,
A TRIP TO CHINATOWN
Direct from Hoyt's Madison Square Theatre, New York.
Matinees Wednesday and Saturday.
Next Week—AMERICANS ABROAD.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES AND CO., - Proprietors
(Edwin Knowles, Daniel Frohman and Al. Hayman)
Wednesday—Matinees—Saturday.
CHARLES FROHMAN'S COMEDIANS
Presenting their success,
THE OTHER MAN
Next Week—MR. AND MRS. KENDAL.

EMPIRE THEATRE
Broadway and Bedford Avenue
Matinees Wednesday and Saturday.
Jacobs & Sanford, Props. Walter Sanford, Mgr.
Week commencing Monday, Nov. 20,
Walter Sanford's THE POWER OF GOLD
Next Week—MY AUNT BRIDGET.

GRAND OPERA HOUSE
"Popular with the People."
WALLACE MCCUTCHEON, Lessee and Manager
WEEK OF NOV. 20.
THE POWER OF THE PRESS

COL. SINN'S NEW PARK THEATRE
The Leading and the Elite Theatre of Brooklyn.
COL. WM. E. AND MR. W. L. SINN, - Managers
This Week. Matinees Wednesday and Saturday.
ROLAND REED in LEND ME YOUR WIFE
Next Week—JULIA MARLOWE.

The Giddy Gusher Papers
By MARY H. FISKE.
"She wrote lines that leaped with laughter, and words that were wet with tears."—Detroit Free Press.
Red cloth binding, gilt lettered; octavo 238 pp.
By mail, post paid, 85 cents.
THE DRAMATIC MIRROR,
Broadway, New York.

Casino—The Princess Nicotine.

Comic opera in three acts. Librettists, Charles A. Byrne and Louis Harrison. Composer, William First. Produced Nov. 20.

Rosa	Lillian Russell
Chicos	Perry Averill
Don Pedro	Digby Bell
Cubana	Gilbert Clayton
Novo Mundo	Daniel Collyer
Bishop	James Peakes
Alcalde	T. J. Cronin
Catalina	Lucy Daly
The Duchess	Marie Dressler
Gomez	Madline Shirley
Chica	May Durvea
Manuela	Lila Blow
Pepita	Marie Celeste
Cagatta	Blanche Sherwood
Drummer Boy	Georgie Dennin
Fifer	Florence Bell

The Princess Nicotine appeared to have caught the fancy of the first night audience at the Casino last evening.

This was due primarily to the singing and magnetism of Lillian Russell in the title role, and secondarily to the melodiousness of the score and the romantic nature of the story.

The librettists refused to divulge the plot previous to last night's performance. This was presumably due to the fact that the libretto bears strong resemblance to a story called "The Three-Cornered Hat" by Pedro Antonio De Alarcon, a translation of which is published by the Cassell Publishing Company.

The names of the characters in the opera differ from those in De Alarcon's story, but the fact that the main incidents of The Three Cornered Hat have been used in The Princess Nicotine can hardly be termed a mere coincidence. Possibly De Alarcon and Signori Byrne and Harrison have both borrowed the story from some venerable fountain source. Who knows?

At all events, let us be thankful that the librettists have departed from beaten tracks, and that instead of furnishing idiotic drivel they have supplied us with a coherent series of amusing and romantic incidents.

Chicos, a tobacco planter, weds Rosa, a pretty cigarette maker, on whom the Bishop bestows the name of the Princess Nicotine. Don Pedro, Governor of Cuidal Real, is enamored of Rosa, and contrives to have Chicos arrested on a trumped up charge just after he has taken Rosa to his new home. The Governor loses his balance, and tumbles off a neighboring bridge into the water. Although Rosa has received strict orders from Chicos not to unbar the doors of the house for anyone, she cannot listen to Don Pedro's piteous cries for help, and rescues him from drowning. In return the Governor proceeds to make violent love to Rosa, but is luckily overcome by a chill, and Rosa escapes.

Meantime Chicos has eluded the Algualzits and returns to find the clothes of Don Pedro hung out to dry and the Governor himself in the bridal chamber. He dons the Governor's clothes, and the latter has no alternative but to don the cast-off garments of Chicos.

The complications that ensue in the third act in the gardens of the Governor are due to this change of apparel, as Chicos and Don Pedro are mistaken for each other. Finally Rosa explains everything to the satisfaction of Chicos and they start their honeymoon anew.

Lilian Russell, as intimated above, made a hit in the role of the Princess Nicotine. She received a double encore for her rendering of the cigarette song at the end of the first act, and was frequently applauded throughout the performance.

Perry Averill sang acceptably as Chicos, but his histrionic efforts were by no means remarkable. Digby Bell might have made more of a character sketch of Domn Pedro. His singing and acting, however, were artistic and effective.

Lucy Daly brought down the house by her dancing as Cabalina, a plantation waif. The drolleries of Gilbert Clayton as Cubana and Daniel Collyer as Novo Mundo were anything but sidesplitting. The other members of the cast were acceptable.

The speaking lines of the libretto are on the whole brighter than those of the average comic opera. The music is pleasing, but most of it must be classified as "stolen sweets." Perhaps it's all the sweeter on that account.

The costumes are handsome and the stage settings are picturesque. A word of praise is due to Richard Barker, who directed the production, and to Gustave Kerker, who led the orchestra.

Lyceum—An American Duchess.

Comedy drama in three acts, from the French of Henri Lavedan, by Clyde Fitch. Produced Nov. 20.

The Duke of Halderness	Herbert Kelcey
Lord Atherly	W. J. LeMoyne
Lord Danby	Frits Williams
Baron Phillips	Eugene Ormonde
Mr. Henry R. Jameson	Charles Walcott
Mr. Gordon Ellis	E. J. Ratcliffe
Mr. Burroughs	W. Whittle-ey
Evans	Robert Weed
McGill	Morris Clyde
Parker	Ernest Tarleton
Thomas	Howard Morgan
Postman	A. Dunton
Beatrice, Duchess of Halderness	Georgia Cayvan
Dowager Duchess of Halderness	Mrs. Thomas Whiffen
Lady Sylvia	Katherine Florence
Miss Maud B. Jameson	Bessie Tyree
Marquis of Putney	Frances Nelson
Count Malmesbury	Vinton Ayre
Hon. Gore Hopper	Dan Von Neumayer
Countess of Malmesbury	Miss Creighton
Lady Pinkney	Miss Sinnot

It has remained for Clyde Fitch to place a tin collar around the neck of Herbert Kelcey. The combination was witnessed with a delight that bordered on derision on Monday at the Lyceum, when the American Duchess received its first presentation.

Mr. Kelcey was more sinned against than sinning. He should take more comfort in the fact that it is rare, indeed, that a metropolitan first-night audience is startled; and there should spring up within him a certain amount of pride that in this case he is the cause of it.

It came about through the introduction by Mr. Fitch of a fancy dress ball in the second act of the play he has adapted from the French. Mr. Kelcey is introduced as a knight in chain armor. At the same time Fritz Williams' calves are revealed to the patrons of the Lyceum. Mr. Williams is made up as Henry VIII. Mr. Williams' calves make what our farce comedy manager would call a laughing success.

It may be said that Mr. Kelcey's collar and Mr. Williams' calves are more comic than Mr. Fitch's comedy.

An American Duchess is from Prince D'Aurac, by Henri Lavedan, produced over a year ago in Paris. The cablegrams indicated that Lavedan's work was a success. It was made plain on Monday either that the cables lied or that Mr. Fitch has employed Prince D'Aurac simply as a spring-board and has leaped from it boldly but ungracefully.

A duke gambles and loses. His wife borrows money from a rich Jew so as to pay the losses. The Jew attempts then to use the wife to get him into society. He also attempts to seduce her. She repulses him. The duke wants to gamble some more. Thereupon his wife tears up the Jew's cheque representing the loan. That destroys the Jew's clutch. In the last act matters mend.

There is raw material in this plot which a dramatist like Sardou, Dumas, Pinero or Jones might work into a powerful play.

Mr. Fitch has not turned out such a play. The American Duchess is mostly irrelevant chatter, which tugs at the action in the wrong direction. The characters are colorless and reminiscent. The wit is cheap, generally, and caustic, rarely. The actors flounder in their parts, heroically, but helplessly.

The scenery and costumes are elegant and artistic. Miss Cayvan wears several bewitching gowns. Miss Tyree and Miss Florence are vivacious.

Mr. Ormonde is conscious and stiff as the baron. Mr. Le Moyne, Mr. Walcott, Mr. Ratcliffe, and Mrs. Whiffen have thankless parts.

A much more ingenious and interesting drama has been made out of a similar plot by Martha Morton in The Merchant.

Abbey's—The Bells.

Play in three acts, adapted by Leopold Lewis from The Polish Jew, by Erckmann-Chatrian.

Mathias	Mr. Irving
Christian	William Terriss
Walter	Mr. Howe
Hans	Mr. Johnson
Dr. Zimmer	Mr. Harvey
Notary	Mr. Gurney
President of the Court	M. F. Tyars
Clerk of the Court	Mr. Lacy
Mesmerist	Mr. Archer
Catherine	Maud Milton
Sorel	Kate Phillips
Annette	Amy Coleridge

New York witnesses few audiences like that which filled Abbey's Theatre to the doors on Saturday night. And the stage has nothing of more strangely fascinating interest than Henry Irving's personation of Mathias in The Bells, which held the great audience spellbound.

This part, by means of which Irving first came into great prominence, and in which he was first seen in America, has been lifted out of the commonplace with which even Coquelin invested it and placed among the greatest studies known to the theatre. Irving recreated the character, and as played by him it has a mental breadth and a psychologic significance of which even its authors never conceived.

Irving's power as Mathias is even greater than before. His audience on Saturday night sat during the play with such profound interest and rapt attention as one might imagine of a religious ceremonial that appeals to all alike but very seldom sees in a theatre. After each act, however, feeling was manifested even by cries of appreciation, and the actor was called again and again that unusual honor might be paid him.

The subtleties of the characterization are as remarkable as its theatrical power. And although Irving is upon the stage most of the time, there is not a moment during which his absolute hold upon the sympathy and wonder of the audience is relaxed. He gives the character of Mathias such a mental dignity and such sensibility that compassion is compelled, and a role that without him would have none but a sinister interest is elevated to a place among the most pathetic of the stage.

Every supporting character was played with ability. Mr. Terriss was a handsome and effective Christian; Mr. Howe and Mr. Johnson were perfect in character work; and Misses Milton, Phillips and Coleridge furnished the feminine parts admirably.

The play was preceded by the triviality long known as A Regular Fix. This served the purpose of showing how much an accomplished company can make out of nothing.

The calls for Mr. Irving were so earnest at the close of The Bells that he was constrained to address the audience. He said:

"Ladies and gentlemen: I should be a stock—a stone—if I did not respond to your generous and even affectionate greeting. I am very grateful for the welcome with which you have honored us tonight. I have no adequate words to thank you—'only my blood speaks to you in my veins.' This was the play in which I had the honor to make my first appearance in this capital and before this great public. You were kind to us then, and I am, indeed, rejoiced to find that your generous favor, your affectionate good will (if I may venture to say so) still endures."

Herrmann's—Philemon and Baucis.

Opera comique in two acts, by Barbier and Carre. Music by Charles Gounod.

Jupiter	William McLaughlin
Vulcan	William Pruette
Philemon	Richie Ling
Baucis	D. Eloise Morgan

Sandwiched between the recent death of Gounod and the forthcoming production of Philemon and Baucis at the Metropolitan, the production of the opera on Thursday at Herrmann's possessed a unique distinction and a timely flavor. According to the programme it was the first production here of the opera, and the astute musical critics of the daily press took the "here" to mean America.

As a matter of fact, the use of the word in this connection is appropriate only in so far as it signifies New York. Under the same management—J. C. Duff—Philemon and Baucis was sung a year ago at the Chicago Auditorium. The Chicago and the New York casts, however, are entirely different.

If it be, as is intimated, the purpose of Mr. Duff and J. M. Hill, the new manager of the theatre, to dedicate it to a series of productions of opera comique, they have certainly began auspiciously.

Philemon and Baucis has not the dramatic interest in the musical importance of either Faust or Romeo and Juliet, but it should be remembered that it was not designed to be a grand opera. It is essentially an opera comique, and as such it has been sung in Paris and England.

The opera was originally in three acts, but it has been revised into two. As it now stands, the first act adheres closely to the story told in Ovid's Metamorphosis; the second is a departure from it.

The plot is slight, but pretty: Jupiter and Vulcan happen into the hut of a venerable couple, who entertain them so kindly that Jupiter, to favor them, makes them young again. Thereupon the god attempts to make love to Baucis, whose youth is beautiful; Philemon catches him at it; there is a quarrel, and finally Jupiter, captivated by Baucis' wifely dignity, capitulates and gives his blessing to his protégés.

The music is exquisite. It is sensuous, varied in melody; tender, passionate, lurid and gay by turns.

Coming immediately after several recent productions called light operas, it is like water to a dying man. But it has a sparkle and a "body" that suggests rather champagne. Vulcan's song in the first act, with such accompaniment, and Baucis' solo in the second act are especially beautiful. They were encored again and again on Thursday.

The role of Baucis is sung by Eloise Morgan. She is a graduate of the National Conservatory of Music. As the old woman in the cottage scene, her singing and acting were colorless, but transformed into the coquettish maiden she proceeded at once to make a hit. Her voice has been carefully trained. It is clear, fresh, and of great range. It is not of large volume, but, on the other hand, it is by no means thin. Miss Morgan is most welcome to the light opera stage.

Richie Ling makes a passable Philemon. William Pruette is capital as Vulcan. William McLaughlin's Jupiter is admirable, albeit rather woodeny.

Fourteenth—Maine and Georgia.

Drama in five acts, by Howard P. Taylor and Henry Meredith. Produced Nov. 17.

Carroll Snow	Harry Mainhall
Patrick Cork	T. D. Frawley
General Golden	Louis Hendricks
Maurice Danzier	Clarence T. Arper
Captain Maitland	Theodore Babcock
Lieutenant Howe	W. J. Lonergan
Corporal Thatcher	George A. Watson
Adjutant Mason	Thomas Wilson
Latrop	W. N. Murray
Reuben	Henri Lynn
Frank Davis	Gerald Morgan
First Prisoner	G. C. Westcott
Second Prisoner	Richard March
Third Prisoner	Charles Miller
Fourth Prisoner	S. C. Halpin
Olive Golden	Marie Burress
Lucy Snow	Elsie Lombard
Abby	Louise Sylvester
Marie	Polly Stockwell
Gabriel	
Sister Claire	
Sister Therese	Beryl Thorne
Absalom J. Bates	L. R. Stockwell

If you want to be a full-blown war-playwright, you must have, first of all, a hole in the ground. That is the trademark, the climax, and the breath-hater. Having located the spot where the hole is to be, it is only necessary to have it dug. It will gradually evolve itself into a tunnel.

Your hero, a Union soldier held prisoner in the Confederate lines, will dig it for you, and will crawl through it, with his best friend and the comic man, to home and his loved ones.

Then fire a pistol in the wings, ring down the curtain, and the gallery and the ushers will do the rest.

There have been a number of these holes dug before. Harry P. Mawson made one in A Fair Rebel and Augustus Pitou and Edward M. Alfriend built Across the Potomac around one.

But those facts have not daunted Howard P. Taylor and Henry Meredith. They have brought theirs all the way from San Francisco, where it was first seen at Stockwell's Theatre, and they disclosed it to a New York audience on Friday night at the Fourteenth Street Theatre.

It would seem that this playhouse is destined to become distinguished for plays where action takes place, in the main, in perpendicular. The elevator was the principal episode of interest in The Cornucracker, and we are given to understand by Messrs. Taylor and Meredith that their characters burrow deep.

Maine and Georgia is conventional throughout. The villain commits murder. The hero is accused of the crime. The heroine is a Southern girl. The scene shifts to Anderson Prison. The hero is in it. The heroine helps him to escape. Towards eleven o'clock the villain is exposed. Then the hero and heroine fix the wedding day.

The dialogue is intended to be patriotic. Instead, it is simply bombastic. Here is a sample of it. "A general's place is at the head of his army."

It is said that Mr. Taylor's contribution to the play is a battle scene, which is the "sensation." It is full of gun-powder, but it has nothing at all to do with the rest of the piece.

The actors work hard to make their parts seem reasonable. Harry Mainhall as the hero, is earnest. T. D. Frawley as an Irish journalist speaks with a fine brogue.

Marie Burress, as "the Southern beauty with rebellious tendencies but true to her Northern lover," is agreeable to contemplate. Her acting on Friday was very uneven. At times she was convincing, and again she was almost inaudible.

Elsie Lombard, as "a light-hearted New England flower," is pert and pretty.

L. R. Stockwell, in the role of the low comedian, makes a popular success. Polly Stockwell, as a French waif and drummer boy, is satisfactory.

Bijou—A Parlor Match.

Evans and Hoey opened to a packed house at the Bijou last night. This is their last appearance as joint stars in New York, prior to the withdrawal of Evans at the end of this season. Their termination of the partnership, which has existed for so long, is to be regretted—for outside of their always excellent work, it will be hard to accept one without the other.

The Parlor Match, notwithstanding its ten years of continued service, remains to-day the best farce-comedy submitted to the public.

The work of the stars is as smooth as if not better than they have ever done. The supporting company is first-class in every particular. Many new songs and dances are introduced, and from first to last it went with a go.

The De Forest, in an eccentric dance scored a big success, and the same may be said of the Sisters Merrilees, who acquitted themselves well, and were deservedly encored.

Grand—Monte Cristo.

An overflowing house greeted James O'Neill last evening at the Grand Opera House, it being the first metropolitan appearance of this popular star for several years.

Mr. O'Neill has appeared in Dumas' drama for so long that his name is synonymous with that of its hero. Last evening's audience was a sympathetic one, and followed the exciting scenes with interest, and attested its hearty approval by enthusiastic applause.

Mr. O'Neill's impersonation is now as it always has been—virile, intense, picturesque and passionate. Marie Shotwell was a beautiful Mercedes, and acted with much grace. J. Frank Sherry appeared in his original part of Fernande, Count of Morcerf, and that sterling actor, J. W. Shannon, was the Caderouse. George A. D. Johnson was an excellent Nourter, and the rest of the cast was capable.

The piece was well set, and the storm effect in act two realistic.

Irving Place Theatre—Unsere Frauen.

Von Moser and von Schoenthan's five-act comedy, Unsere Frauen, received an enjoyable performance at the Irving Place Theatre last Thursday evening. The piece bristles with humorous points, and the comedy was mirth provoking throughout.

Moritz Zeisler as Otto Dorn, Hubert Reusch as Felix Stein, and notably Julius Ascher as Pfefferman, deserve special praise for the excellence of their respective character sketches.

Wilhelmine Schlueter as Adelheid, Anna Braga as Gretl, Josefine Nebauer as Hedwig Stein, Hermine Strassmann as Fanny Hilbery, Anna von Romanowska as Ella Brandt, and Julius Strassmann as Paul Grosser were all good in the roles allotted them.

Koster and Bial's—Operetta and Vaudeville.

Harriett Vernon courteously recognized the fact that she is fortunate in this country by singing a new song called "Columbia" at Koster and Bial's last night and wearing for the first time here the costume that won for her a prize in London. She was cordially received. Other new features at this house were the Troupe Tortajada, Spanish troubadours, in a pantomime; the Bark Ben Achmet troupe of Algerian acrobats, in a novel performance; and new dances by Clara Quaitz and Clara Newman. This is the last week of The Koh-i-noor. The Del-Melys, Paquerette, Evans and Luxmore, Edmee Lescot and Ada Reeve are still favorites here.

Imperial Music Hall—Vaudeville.

Lydia Yeamans-Titus did not appear at the Imperial Music Hall last night. Fleurette is dancing herself into new vogue, and appears in novelties. The Reeve Sisters, Les Figaros, Del Oro, the Tybells, Campbell and Beard, the Durell Brothers, Al. Reeves, Sheehan and Sullivan, Monroe and Mack, and the others that make up the company furnish good entertainment. The new burlesque operetta, Haminstein in Distress, is in active preparation and will soon be produced.

Tony Pastor's—Variety.

Tony Pastor's company this week includes several performers of note. Mlle. Duclerc, who has made a hit, heads the list. Rolling-mill Kelly, the inimitable Ward and Vokes, the "Big Four," Smith, Irwin, Martin and Kennedy; Phyllis Allen, Billy Carter, Leon and his donkeys, Joe Lewis, "the wonderful antipodean," and the musical Whalleys make up the list. A good week is promised at this house. Mr. Pastor was not able to sing last night on account of hoarseness.

People's—The Police Patrol.

The stirring realism of The Police Patrol, well fitted to the theatrical tastes of such a clientèle, was applauded by a large audience at the People's Theatre last night, and the play is evidently in for a big week.

Jacobs'—The Scout.

Dr. Carver in his sensational Western play, The Scout, made his first appearance at Jacobs' last night, and the excitements of

this melodrama pleased the large audience present.

At Other Houses.

The burlesque upon the sensational marine effects of the stage in Bessie Bonehill's Playmates, at the Park, is one of the most amusing things of the kind ever seen.

Manager Hanley says Edward Harrigan's The Woollen Stocking is a perfect fit. And judging from the big houses it draws, it is a snug fit.

The Prodigal Daughter will continue at the American until Christmas.

This is the last week of the engagement of The Algerian at the Garden. E. S. Willard will appear there next Monday evening in The Professor's Love Story.

Jefferson in Rip Van Winkle will finish his engagement at the Star this week. Next Monday Alexander Salvini will open in The Three Guardsmen.

In Old Kentucky prospers at the Academy.

The Councillor's Wife is drawing well at the Empire.

The performance of 1492 at Palmer's steadily grows more enjoyable.

Henry Irving and Ellen Terry appeared in Becket to another great audience last night at Abbey's. Mr. Irving will play Louis XI. on Saturday night.

Francis Wilson is doing well in Erminie at the Broadway.

Charley's Aunt is still playing to big audiences at the Standard.

Shore Acres pleases at the Fifth Avenue.

Olaf has large patronage at Niblo's.

This is the last week of Sol Smith Russell at Daly's.

Philemon and Baucis is in its second week at Herrmann's.

THE BROOKLYN THEATRES.

Columbia.—The Other Man.

The Other Man had its first Brooklyn presentation last night, being interpreted by an excellent cast which included Joseph Holland, Thomas Burns, Herbert Standing, Harry Brown, Henrietta Crosman, Beverly Sitgreaves, Margaret Robinson and Margaret Sitgreaves. The Kendals will play a special engagement during Thanksgiving week and will present The Second Mrs. Tanqueray, The Silver Shell and A White Lie.

Park.—Roland Reed.

Roland Reed, supported by a good company, was seen last night in the farcical comedy, Lend Me Your Wife, which was seen here last Winter. Important roles are assumed by Isadore Rush, Maud Monroe, Harry A. Smith, Sheridan Tupper, and William C. Andrews. Julia Marlowe in repertoire will be next week's attraction.

Grand.—The Power of the Press.

The Power of the Press, which has been seen in this city several times, was greeted by a crowded house last evening. The scenic effects and striking situations met with applause. In Old Kentucky next.

New Empire.—The Power of Gold.

Manager Walter Sanford's The Power of Gold was produced last night at his theatre, the New Empire. This play, much improved since its appearance at this theatre last season, was well received by a good-sized audience. Next attraction, My Aunt Bridget.

Bijou.—Glen-da-Lough.

Glen-da-Lough, with J. K. Murray and Clara Lane in the principal parts, was last night's attraction at the new Bijou. Across the Potomac is the next attraction.

Amphion.—A Trip to Chinatown.

A Trip to Chinatown was the attraction last night at the Amphion Theatre, with the same cast that had the long run in New York. Next week, Americans Abroad.

SALVINI PRODUCES ZAMAR.

Alexander Salvini produced Paul Kester's drama, Zamar, at the Walnut Street Theatre, Philadelphia, last Friday evening. The Philadelphia *Ledger* says that Zamar offers young Salvini a role admirably suited to his dashing, forceful mode of acting and his strikingly bizarre personality.

Zamar, according to the story, is the son of Philip the Second, King of Spain, and the real heir to the throne, the sovereign, having as a young man, secretly married a gypsy whom he discarded after she gave birth to Zamar. In the first act the King sends for the son, who is ignorant of his illustrious parentage, and discloses to him, as well as to Prince Phillipe, Zamar's brother, the story of the marriage. The gypsy announces all claims to the throne, as court life has no charm for one of his wandering nature, and the old King thereupon dies in his arms.

The new sovereign, Philip III., at once institutes a series of persecution against his elder brother, being fearful that the latter may repent of his renunciation of royal honors, and it is this contest between the two, in which Zamar's innate nobility of character forms a striking contrast to Philip's pettiness, that masses the basis of the plot. The love interest is supplied by Hinda, a gypsy girl, and Isabel de Quesado, a Spanish grande dame.

A PIECE OF STEEL.

In another column is an announcement of A Piece of Steel, a new and original American play by John Reinhart and Alvin P. Seilhamer, the tour of which will open on Jan. 22. It is said to be a strong play, and the management promises a careful presentation of it.

THE AMARANTH IN TWELFTH NIGHT.

The Amaranth Dramatic Society of Brooklyn inaugurated their twenty-third season on Wednesday evening last at the Academy of Music, a large audience being present to witness the ambitious efforts of these talented amateurs.

Twelfth Night was the play presented, with excellent staging, costumes, and the perfect stage management which Alfred Young's direction insures.

THE MIRROR has frequently cautioned the dramatic students of the different clubs to abjure too pretentious endeavors in their choice of plays; but the soaring soul of the embryo histrion longs for great heights, as is evidenced by productions such as that of Wednesday evening last.

Shakespearean plays are entirely beyond the ken of the modern amateur, for a performance which is excellent in parts only can not be rated a success. Augustin Daly and Henry Irving have succeeded in giving the proper poetic atmosphere to the plays of the immortal bard, but even the ordinary professional production of Shakespeare falls far short of the necessary perfection. For amateurs to even attempt such achievement is injudicious.

The Amaranth's Twelfth Night was excellent in some parts, good in others, and poor in some portions.

Ernest Jacobson's Toby Belch was a careful interpretation on familiar lines. Mr. Acton's Aguecheek was artistic, Harry Edwards as Malvolio evinced elocutionary powers, and Mr. Young also gave a studied and effective performance. The cast was as follows:

Orsino	Frederick Bovee
Sebastian	Alfred Young
Antonio	Frank Redmond
A sea captain	Hugo Wintner
Curio	Philip Morton
Sir Toby Belch	Ernest O. Jacobson
Sir Andrew Aguecheek	S. S. Acton, Jr.
Malvolio	H. C. Edwards
Fabian	A. P. Dunkly
Feste	Gregory Patti
Officer	Hugh Wilton
The Countess Olivia	Helene Wintner
Viola	Mrs. Ada Woodruff
Maria	Elise Louis K. M.

A NEW THEATRE IN ELIZABETH.

Elizabeth is to have another opera house that will compare with the best in the State, mainly through the enterprise of Mayor Silas D. Drake, a hustling real estate man. Several men have talked of building, among them Harry Miner and H. R. Jacobs. The Mayor has never yet started anything that he has not accomplished, and to a reporter he said that this would be no exception. The property is situated corner of East Jersey street and Jefferson avenue and has a frontage of 86 feet and is 174 feet deep, while across the rear it is 170 feet. It is Mr. Drake's idea to build a few stores and flats in front, with an entrance under the flats on East Jersey street, with a handsome foyer with ladies' and gentlemen's rooms on the Jefferson avenue side. The plans are now being drawn by Jesse A. Oakley, Jr., and will be completed by Dec. 15. The present lease does not expire until April 1, but the contracts will be awarded so that on the first day of April the builders can commence and rush the work through by the middle of August.

LATOSKA'S MANAGER THREATENS.

Harry Davis, manager of a company called The Latoska Opera Spectacle company, has written several threatening letters to THE MIRROR because reports derogatory to his attraction have been published. His letters are illiterate and ill-advised. According to all accounts that reach us, the Latoska company is very inferior.

Manager Sisson, of the Sheppard Opera House at Penn Yan, investigated the rumors as to the company's lack of merit. He found that it was the May Howard company under another name. He canceled its time.

H. S. Taylor said to a MIRROR reporter: "Ed. Zimmerman books the one-night stands for me. He was deceived into believing Latoska a worthy production. Mose Reist, of Syracuse, subsequently informed me that it was worthless. I have ascertained the same thing from other quarters. I have just been through New England, and have advised managers with whom I have booked the attraction to throw it out. It is the first time in years I have been deluded into booking for such a company."

REFUSED TO PAY GUARANTEE.

There is trouble brewing between the firm of Litt and Davis and H. D. Clarke, manager of the New Ninth Street Opera House at Kansas City. It will overflow at the next session of the court before which Litt and Davis will bring a suit against Clarke.

"We were offered good guarantee on The Ensign, The Stowaway, and A Nutmeg Match," said Thomas H. Davis to a MIRROR reporter, "and contracts to that effect were signed by Clarke and ourselves. The guarantee was not paid in any of the engagements. Clarke finally made good the guarantee on The Ensign, but refused to pay it on the other attractions.

"It is a simple case: Clarke simply refuses, without cause, to stick to his contracts. So we have called in the law. Another company with which I am connected, The Hustler is booked at Clarke's Theatre next week. I am wondering how he will treat it."

DUFF ENGAGES BASSETT.

The production at Herrmann's Theatre of King Rene's Daughter, the operetta, with music by Julian Edwards, has been postponed from Monday to Wednesday night. Charles Bassett has been engaged for the tenor role. Beautiful Eleanore Mayo will make her debut on the operatic stage as Iolanthe, the Blind Girl.

On Wednesday, furthermore, Mina Schilling, who alternates as prima donna with Eloise Morgan, will make her debut as Baucis in Philemon and Baucis.

Managers J. M. Hill and J. C. Duff express themselves as delighted with the reception of their season of opera comique.

CUES.

America will be produced at the Metropolitan Opera House on Dec. 5.

Ben Lodge has proved an acquisition to the cast of The Algerian. He is receiving flattering comment for his personation of Mitaine.

Phil Anderson has been engaged to play the part of Dunstan Leach in the Western Span of Life company.

Edith Kenward writes that there is more of a "draught" in the London theatres just now than there was last month in those of New York.

Wesley Rosenquest, of the Bijou Theatre, has completed arrangements with Duncan B. Harrison and Robert Grau, by which they are to give Sunday night concerts in the Bijou Theatre each Sunday night for the rest of this season. A new programme will be offered at each concert. The first concert will be given Nov. 26.

There will be a professional matinee of Shore Acres on Thursday afternoon, Dec. 7, at the Fifth Avenue Theatre.

Annie Ward Tiffany distributed as souvenirs pieces of the "blarney stone" from the Irish Village at the Chicago Fair, to the women in her matinee audiences at Providence, R. I.

Frances Drake, who is a most intelligent and interesting actress, will shortly visit England with a view of producing an original comedy in five acts, written expressly for her by Charles Thomas and Walter Ellis, entitled Troubled Waters. The piece is said to possess much literary and dramatic merit, and it is to be hoped that both Miss Drake and her play will meet with success.

Robert Downing has secured a version of Samson, a play written in Italian for Tommaso Salvini, and never before done in English, which he is preparing to produce in Denver the first week in December. Sosman and Landis are painting the scenery, and the costuming is being done under direction of Paul Vernon. Mr. Downing will assume the role of the hero, and Handsome Eugenie Blair will play Delilah. After Denver, Kansas City and St. Louis will be given a view of the new play, when it will be continued as one of the pieces to be presented during Mr. Downing's Western tour. The Gladiator being the other.

Alma Strong and David R. Young have retired from Darkest Russia.

Manager Cordray, of Portland, Ore., is congratulated by the press of that city on the excellence of his stock company, which includes Maude Edna Hall, Lillian Andrews, Weevie Vivian, Wright Huntington, F. D. Conyers, Ernest Wolcott, Bartley McCullum, Napier Charles, Harry Neills, Francisco Burbecki, Alf Harold, William Seaton, Tony Howard, Irene Reynolds, Adolph Bernard, Charles E. Lothian, Arthur F. Buchanan, B. A. Reinold, E. M. Whitney, and C. W. Macdonald.

Ida Sollee closed with The Danger Signal company on Saturday night.

Annie Mitchell closed last Wednesday until after the holidays, when she will go out under new management.

It is said Rosina Vokes has canceled her New York engagement and will spend several weeks in Colorado Springs. Cecil Clay, her husband, denies the exaggerated reports of Miss Vokes' illness.

Philip T. Turner has sold his interest in the firm of Proctor and Turner, which has been dissolved, to F. F. Proctor. But Mr. Turner will continue as acting manager of the Twenty-third Street Theatre.

Lillian Lewis' manager says the success of her new play, Good-Bye Sweetheart, warranted her in lying off her company from Nov. 30 until Dec. 25, in order to get up special scenery, electric effects, and costumes for a new production of the play. The present company, he says, will be retained, and thirty-five persons will be carried. Good-Bye Sweetheart is a play adapted from Victor Hugo by Lawrence Marston, and its scene is in Russia.

Charles M. Beattie was yesterday appointed receiver of George W. Lederer by Judge Ehrlich of the City Court, in an action brought by Samuel Homberger on a note for $100, borrowed money. Lederer declared that his wife was the member of the firm of Canary and Lederer, and that he simply acted as her manager, with expectation of receiving a salary.

During a performance by Howorth's Hibernica troupe in Anandale Hall, Wellsboro, Pa., on Saturday night, some kerosene lamps were upset and set fire to the stage. There were 500 persons in the hall, and a panic took place. The fire was soon extinguished, and order was restored.

Sylvia Grey, of the London Gaiety, was married yesterday at St. Bride's Church, London, to Richard Lewis Fenwick, a rich Australian.

J. W. Shannon is playing his old part of Caderouse with James O'Neill at the Grand Opera House this week.

Colonel Stone, of the Northern Pacific Railroad, is the best informed theatrical man in the railroad business. Managers of companies would do well to consult him in routing their attractions in the Northwest. He reports excellent business for that territory.

James O'Neill is at the Grand Opera House this week. The advance sale of seats indicates the largest week's business of the season at that house.

Gus C. Kinger will return to Chicago next week, to complete the preparations for next season with Neil Burgess.

Edward Emery has been engaged by Tyrone Power to play the leading juvenile part, Cecil Cumming, in The Texan, to be produced at the Fifth Avenue Theatre on Thursday afternoon.

Victory Bateman, who has left the Coghlan company, and whose portrait appears above, is now at liberty in this city and can be addressed at No. 29 East Twenty-first Street in this city. When Miss Bateman severed her connection with the company named, Rose Coghlan and Charles Coghlan signed and gave to her the following certificate: "This is simply to state that while in our company Miss Victory Bateman has performed all her professional duties in a thoroughly artistic manner, and her behavior as a woman has been above reproach. Her withdrawal from the company is because we consider her too strong for the part in A Woman of No Importance, but are perfectly satisfied with her rendition of Dora in Diplomacy." Miss Bateman's retirement from the company was amicable in every way. Miss Bateman played all the leading business for two seasons with Louis James and for one season with Frederick Warde. Last season she starred upon the Pacific coast. She has been specially engaged to play Camille with Gus Levick on Thanksgiving Day.

Maurice Barrymore denies the report that he may leave A. M. Palmer's stock company.

Charles Frohman has secured the American rights to Sydney Grundy's drama, Sowing the Wind, now acted with great success at Comyn Carr's Comedy Theatre, London. The plot concerns a father who makes his adopted son marry his illegitimate daughter. It will probably be produced here this season.

Theresa Vaughn sang for the first time on Saturday afternoon an American lullaby, the words of which are by Eugene Field and the music of which is by Daniel Gillette.

E. D. Price says that the report that he is to star Walter Jones next season is perfectly absurd, that Mr. Jones is under a three years' contract to E. E. Rice, that Mr. Price is not desirous to star anybody.

Lillian Lewis will close her season on Nov. 30. She will reorganize her company at reduced salaries.

Frank Kemble is playing this week for the first time with Monte Cristo.

C. T. Dazey, author of In Old Kentucky, who has already denied that his play was suggested by The Prodigal Daughter, is now out with a letter denying that some of his characters are plagiarized from John Fox's A Mountain Europa.

Fraser Coulter has been engaged to play the part of the Colonel in In Old Kentucky on tour.

Clarence E. Holt has left San Francisco and is now with Mrs. John Drew's company, playing Captain Jack Absolute in The Rivals and Harry Dornton in The Road to Ruin.

Walter Jones has decided to call his new Mexican burlesque Montezuma. He has composed a song, "In Old Kentucky," which Laura Burt will sing in the melodrama of that name.

E. D. Price will manage the benefit to be given for Marvin R. Clarke, the blind journalist, which will take place at Palmer's Theatre on Sunday, Dec. 10.

Louis S. Goullard guards Mr. R. M. Field's interests in Shore Acres at the Fifth Avenue Theatre.

W. S. Cleveland, of the minstrels, says that the talk about the times is worse than the situation. A few nights ago in a town in Illinois the band was playing the customary selections in front of the Opera House when the local manager asked: "How many pieces do they play?" "Three," was the answer. "Well," returned the manager, "Spose that will have to do, probably all you can afford in these hard times."

On Thursday night at the American Theatre four jockeys were seriously injured. During the racing scene in the fourth act four horses fell together, trampling on their riders. The young men, Armstrong, Gould, Downing and Clancy, were taken to St. Luke's Hospital.

Stuart Barnes has been compelled to retire from A Turkish Bath company, on account of severe illness. He hopes to resume work in about two months.

Alba Heywood states that Cliff Dean left his company because his time was up, in accordance with two week's notice. Mr. Heywood has engaged Lafe Woodson to play the tramp in Edgewood Folks.

Elsie Gladys and C. Le Render have resigned from The Society Tramp.

Nina Bertini Humphreys, who was so successful with the Hinrichs' Grand Opera company in Philadelphia, has had quite a number of offers this season, among others that of prima donna in the Tavary Grand Opera company, which she refused, not coming to Madame Tavary's terms. Miss Humphreys is devoting herself to concerts and oratorio work this Winter.

The notices of the press on Mr. Frederick Melville's work in the leading role of the Black Crook prove his marked success this season.

VANCURLER
Opera House, Schenectady.
Handsomest Theatre in New York State. Every modern improvement: ground floor; seating 1800 Convenient to all principal cities. A few open dates to first class attractions only. Liberal sharing terms.
C. H. BENEDICT, Manager.

IN OTHER CITIES.

WASHINGTON, D. C.

Entertaining bills were given at all of the playhouses in this city last week. The National was crowded every night with crowds eager to see De Wolf Hopper and Della Fox in Panjandrum, which was voted inferior to Wang in many particulars.

At Albaugh's E. S. Willard, supported by Marie Burroughs and a capable co., drew excellent houses, presenting The Professor's Love Story, John Needham's Double, and The Middleman. Probably the most distinguished audiences of the week have gone to see Mr. Willard. For the first time since Mrs. Cleveland's recent illness, she occupied a box one evening during the week, accompanied by Private Secretary Thurber and his wife. Charles MacKay, pleasantly remembered here as a member of the stock co. last Summer, is a member of this co.

At the Academy of Music The Land of the Midnight Sun, a spectacular melodrama by Edwin Barber, was presented to good houses by a first-rate co.

At the Bijou True Irish Hearts was given by E. W. Roland and supporting co.

The attraction at the Lyceum was Sam Devere's co.

During the week the Wonderland Theatre and Museum gave an olio performance, playing to satisfactory business.

The Coghlans appear at Albaugh's next week, presenting Diplomacy, Lady Barter, and A Happy Pair. This co. has a strong hold upon Washington audiences, and a large attendance is expected.

E. H. Sothern's seventh annual visit to Washington occurs next week, appearing at the National in Sheridan, or the Maid of Bath.

The County Fair will be at the Academy of Music next. At the Bijou, Just Landed. At the Lyceum, the Meteors Specialty co.

Patti is soon to appear in Washington. It is stated that she is not to appear in any of the theatres, but is to give the new Convention Hall a send-off at popular prices. This auditorium will comfortably seat 5,000 people, and the managers believe that by reducing prices to a reasonable limit, every seat can be filled.

During the first week in December Josef Slivinski, the Polish pianist, is to play in this city. He will be accompanied by Seidl, and the dual attraction will be under the directorship of Du Shane Cleggard, who secured a good deal of notoriety in connection with the 1,000 voice chorus during the corner-stone centennial.

Catharine Lucile Foote, daughter of Colonel Foote of this city, is expected to arrive in Washington shortly, called hither by the illness of her father. It is understood that she proposes returning to England again soon, she having secured the lease of Denmark House, Kew, where she has been living with her mother during the season.

By a letter received in this city from Grant Parrish, that gentleman sailed from Genoa, Italy, for Africa, Nov. 1, on the *Werra*. Previous to his departure, in company with several Americans, he visited the ruins of Pompeii, and afterwards ascended to the crater of Vesuvius.

EDWARD OLDHAM.

BALTIMORE.

Aristocracy, the strong play of Bronson Howard, in which Mr. Frohman's New York Comedy co. have made such a success, was produced by this excellent co. at Ford's Grand Opera House. It may be that the changes which have been made in the cast of last season have detracted somewhat from the artistic merit of the performance, but the presentation is still a strong and forcible one. A. S. Lipman does not throw into the character of the Prince the light and shade that Mr. Faversham gave to it, but his conception of the part is quite as vigorous. We miss the charming personality of Viola Allen, but in Mary Hampton Mr. Frohman has given us a worthy successor. Mr. Lackaye and Blanche Walsh sustain their difficult roles with as much freshness and apparent interest as though they were to them a novelty. The audience was a large and appreciative one.

At Albaugh's Lyceum Theatre Stuart Robson appeared in The Comedy of Errors. It is quite evident from the warm reception accorded him that both he and the old comedy are still as popular as ever. The play is handsomely mounted, and beautifully costumed. The co. is in keeping with the standing of the star, and contains some talented people, among who are Giles Shine, John G. Parrell, W. H. Elwood, Mrs. Robson, and Grace Franklyn.

The County Fair opened at Harris' Academy of Music to a large audience.

Fabio Romani was presented at the Holliday Street Theatre, with Walter Lawrence and Franc s Field as the stars.

Sig Hassan, Ben Ali's Royal Troupe and Ben Zaur Zarg Arabs, accompanied by a number of variety performers, treated the audience at the Howard Auditorium to a very good specialty bill.

The Meteors Specialty co. presented a good variety show at Kernan's Monumental Theatre.

Bury Dasent, manager for Lawrence Hanley, has been visiting friends in this city. He left here a few days ago for Dayton, O., where Mr. Hanley resumes work.

Josephine Hall, of the Aristocracy co., has been the recipient of much attention during the week.

Harriette Weems, a clever actress, is in the city. Miss Weems is at present out of an engagement.

A magnificent portrait of Henry Irving adorns the walls of the Academy of Music foyer. Mr. Irving presented the picture to the management, Messrs. Harris, Britton and Dean.

WILLIAM J. O'BRIEN, Jr.

CHARLESTON.

At the Academy of Music, Manager Keogh presented to the Charleston public for the first time Marion Manola and John Mason 10 in their sterling comedy, Friend Fritz. Both stars and play made a delightful impression upon a large audience. Following them come Lewis Morrison 11 and matinee in his spectacular Faust to excellent business. Siberia 25; Prodigal Father 28; Black Crook 31, 32.

Wilfred Clarke opened the week at O'Neill's Opera House 9 with The Heir-at-Law to fair business. Mr. Clarke appears in the roles of Dr. Pangloss and Zekiel Homespun. The Grau Opera co. began a week's engagement at the same house 14. Manager Grau has with him Edith Mason, Bessie Fairbairn, Persse, Waldo, Felch and other favorites of former years, all of whom were enthusiastically received upon their reappearance. The opening opera, Paul Jones, drew a splendid house, and as Dorothy, Ship Ahoy and other new operas will be given, the business promises to continue. Niobe 22, 23.

Seth Crane and his wife, Lizzie Grahame, were received with special manifestations of approval upon their reappearance here with the Manola-Mason co.

The Jules Grau Opera co. made the jump from Halifax, N. S., to Charleston by steamer. After playing a week's engagement here they will begin their annual tour of the South.

Managers Matt Grau, of Grau's Opera co., and Leopold Jordan, of The Prodigal Father, were in the city last week.

R. M. SOLOMONS.

PROVIDENCE.

The attendance at all our theatres was excellent week of 13-18.

The Nominee entertained good sized audiences at the Providence Opera House 9-11. Primrose and West's Minstrels 13-15; large business.

The Lyceum co. will present Americans Abroad 16-18. Advance sale good. Following this attraction, Carrie Turner and Mr. and Mrs. Kendal will appear, dividing the week of 20.

At Keith's, William Barry presented his new play, The Rising Generation, to large audiences. Annie Ward Tiffany will appear in Lady Barney 20-25.

Edith Mai, supported by Lothrop's stock co., appeared in the spectacular melodrama, The World, at Lothrop's Opera House 13-18. Following The World, The Light on the Point will be given by members of the E. P. Sullivan Stock co.

The May Howard co. commenced a week's engagement at the Westminster Theatre 13. Boston Novelty co. 20-25.

The attraction at the Grand Opera House, Pawtucket 13-18 was the Western border drama, '49, with Florence Hamilton in the vivacious role of Carrots. Killarney and the Rhine by J. E. Toole and stock company 20-25.

The opening concert in the Lyceum Course took place at Music Hall 15 with a fair-sized audience.

The Boston Symphony Orchestra returns to this city 22 for its second concert which will be given at Infantry Hall.

H. C. Husted in advance of the Kendals was here 6-8.

Nina Saville (Mrs. Fred. Beane) is seriously ill at her father's in Lowell.

Manager J. Z. Little, whose home is in this city, has in the upper story of his house a stage upon which he produces miniature dramas. He has nearly completed a new play in one scene of which is given a representation of the Johnstown flood. The mechanical effects in this scene are wonders of realism.

HOWARD C. RIPLEY.

LOUISVILLE.

Marie Wainwright filled Macauley's at three performances, 13-15, appearing in Man and Wife, Pronella, and The Social Swim. Prof. Puchringer's opera, Galatea, will be sung for the first time 16. Harry De Lorme, Ed. O. Risley, and an amateur cast will render it.

Local singers gave a most pleasing rendition of the cantata, Queen Esther, at the Masonic 10, 11. Archie Boyd in The Country Squire 16-18. John L. Sullivan and Effie Ellsler will divide the week commencing 20.

The next attraction at the Auditorium will be the Nordica Concert co. 25. The spectacle Urania will be seen at this house at an early date.

The Vendetta at Harris' drew well 13-18. Thomas E. Murphy in The Voodoo 20.

Mattie Vickers in the ever-welcome Circus Queen is pleasing the usual large audiences at the Bijou. The engagement covers 13-18. The Kentucky Girl 20-25.

After an absence of several seasons, "Bob" Manchester's Night Owls returned to the New Buck 13. Rice and Barton's 20, opens 20.

The members of the German Bands that concertized at the Auditorium 9, 10, were made much of by German citizens. The city was theirs during the stay.

The Elks' Lodge of Sorrow will hold its memorial session 19.

Daniel Sabel, of The Old, Old Story co., was called upon to assume a prominent part in The Crusheen Lawn during the recent engagement at the Bijou. He acquitted himself most creditably.

The Louisville Quintette Club gave its first Chamber concert of the Winter 14. It was a marked artistic success.

Frank G. Carpenter, the noted newspaper correspondent, will lecture extensively in the South under the direction of the Southern Lyceum Bureau.

Messrs. Brown, Osgood, and Rielly, managers of the Bijou, have lost their suit against the owners of the Polytechnic in which building their theatre is situated. They claim an excessive rental in the interpretation of a contract, and also damages sustained through the recent fire in the building. They will appeal their case.

Louisville Lodge of Elks announce its annual benefit with a numberof novelties on the programme, among others Al. Bourlier, of the Masonic in a skirt dance, and other local celebrities in prominent specialties. In a conversation with Exalted Ruler Opperly, of the Order, he requested that the widest publicity of denial of participation in any way of the Order of Elks with the forthcoming Mitchell and Corbett fight, be given. Telegrams were shown your correspondent, which show conclusively that reports sent out from Jacksonville, Fla., that the lodge of that point was interested in securing the event for that city were absolutely and unqualifiedly false in every particular.

CHARLES D. CLARKE.

NEW ORLEANS.

Now that the French Opera season has been running for three weeks and that all the artists of the troupe have made their appearance, it can be settled without contradiction that the co. is inferior to any we have seen here in the past ten years. As an evidence of the mediocrity of the troupe, it may be said that the management has dismissed several of the leading artists and cabled to Europe for new ones to fill the vacancies.

Fascinating Fay Templeton and her opera co. are at the Grand Opera House this week, playing to a big business. She is admirably supported by Annie Revers and Richard F. Carroll. Herrmann 19.

Kitty Cheatham is playing Jane at the Academy of Music to fair audiences. Manola and Mason, in Friend Fritz 19.

The Pulse of New York, supplemented by Sappho, is at the St. Charles Theatre. The Soudan, for the benefit of the Police Benevolent Association 19.

The coming of the Coquelin-Hading co. in a repertoire is anxiously awaited by the patrons of the Grand Opera House and the entire French-speaking community. The co. is due 26.

A. M. Palmer's stock co., from Palmer's Broadway Theatre, New York, will open at the Academy of Music here 26.

Juliette Corden, the prima donna of the Seabrooke Opera co., who did not sing once in this city, claims to have been very badly treated. Her name was kept in the house programmes and no apology was made for her non-appearance. This placed her at a great disadvantage here, where she was not known, especially as a chorus girl went on at every performance and murdered what little was left of her part. She has resigned from the co.

Sells Brothers' circus will be here 29 and will probably close their season here.

Tom C. Campbell, ahead of The Soudan, John Williams, Herrmann, and Sam Freedman, with the Manola Mason co., are in the city.

LESLIE C. QUISTERO.

MILWAUKEE.

Robert Downing 12-18 in Virginius and The Gladiator at the Davidson to good business. Mr. Downing's Spartacus in The Gladiator is a good performance, but his Virginius is too robust. Eugenie Blair acted Virginius with her usual skill, but did not look as young a maiden as Virginius is said to be. The rest of the cast, including Edmund Collier, was satisfactory.

The Rivals was presented by Mr. and Mrs. Sidney Drew and Mrs. John Drew 13-18. Charles Erin Verner appeared to be unfamiliar with his lines as Sir Lucius.

The Two Orphans at the Bijou 12-18 did only a fair week's business. Julia Stuart played Louise in a commendable manner. Clarence E. Holt and Albert Harris joined the Drew co. here 14, assuming respectively the parts formerly in the hands of Frank R. Mills and Owen Fawcett.

Manager Brown leaves this week for New York to fill in some open times at the Davidson. The engagement of Richard Mansfield at the Davidson 20-25 promises to be one of the most successful events of the season.

All the details of Academy transfer of management have been completed and preparations are already being made toward improving the house.

Yours truly, E. T. McDONALD.

GALVESTON.

The Dazzler at the Tremont 5, though opposed by Sells Bros. Circus succeeded in attracting fair audiences. Grimes Cellar Door 9 did not draw well. The joint appearance of Maida Craigen and Frederick Paulding 10, 11 in A Duel of Hearts was the best of the season up to date. It was indeed a refreshing novelty after the surfeit of melodrama, spectacular, minstrelsy and farce comedy with which this public has been served, and as such was accordingly appreciated; business good. Alabama next. The Isle of Champagne was booked for 13-14, but canceled. Inability to make satisfactory railroad rates is announced as the cause.

C. N. RHODE.

BUFFALO.

The Fencing Master opened at the Star Theatre 13 with Laura Schirmer Mapleson as Fatima. Colonel Mapleson sold his interest in the co. while here this week. Mrs. Mapleson will continue the season with the co. Shing Ching 27.

James O'Neill at the Academy of Music opened in Monte Cristo, Richelieu, and Fontenelle. Mr. O'Neill was a former resident of Buffalo and found his friends legion.

Corinne in Hendrik Hudson at H. R. Jacobs' Theatre played to crowded houses the entire week.

The Fire Patrol, with horses and realistic scenery, filled the Lyceum nightly; the co. is the same as last year.

Bonnie Thornton has made a big hit at Shea's. Siddon's Comedy co. 13-18.

Jack S. Hirsch, ahead of Shing Ching, reported big business in Canada.

BRET HART.

ST. PAUL.

At the Metropolitan Opera House Urania 7-10 drew a fair attendance. J. K. Emmet presented Fritz in Prosperity 12-15, opening to good-sized and appreciative audiences. Emily Lytton, Edith Evelyn, and Mrs. Fanny Denham House were excellent in their respective roles. Charles Bowser, B. R. Graham, and Eugene B. Sanger met with deserved success. Modjeska 16-18; Robert Downing 19-21; Crust of Society 22-24.

At Litt's Grand Opera House Katie Emmett presented Killarney 12-18, opening to a full house. The Still Alarm 19-25.

At the People's The Stranglers of Paris was produced by a good stock co. 13-18. The Streets of New York 20-25.

Anna Eva Fay held a seance at the Auditorium 12 and mystified a large audience.

GEORGE H. COLGRAVE.

JERSEY CITY.

Roland Reed, supported by an excellent company, appeared at the Academy 13-18 and drew good-sized audiences all the week. Lend Me Your Wife and The Woman Hater were presented, and Mr. Reed's impersonations in each play were highly amusing and successful. Isadore Rush acted with much grace and wore some handsome gowns. A Flag of Truce 20-25.

At the Opera House Downing's Comedy and Operatic co. filled in the week of 13-18 to fair business. A special band and orchestra accompanies the organization. Held in Slavery 20-25.

Although W. J. Fleming remains as manager until Dec. 1, the house is now under the direction of the owner, Mr. E. Klein.

L. O. F.

DENVER.

At the Tabor Rosina Vokes closed her engagement to business hardly up to expectations. Barlow Brothers gave a fair minstrel performance week of 13-18. Span of Life 20-25.

Dore Davidson and Ramie Austen, in Dangers of a Great City were at the New People's.

The Musicians' Union parades the streets every night in the vicinity of the Tabor calling on the public not to patronize the house on account of the management employing "scab" labor. The Unionists make good music and attract lots of attention. The authorities have been appealed to stop the parade but have declined to interfere.

W. P. PEABODY.

INDIANAPOLIS.

At the Grand Opera House Robert Mantell 16-18; Felix Morris 20-22; Rosina Vokes 27-29.

At English's Opera House The Devil's Auction opened to a good house 13. Sam Jack's Creole co. 15, 16, Spider and Fly co. 18; Carleton Opera co. 20-25.

At the Park Theatre the usual large houses greeted Chip o' the Old Block 13-15. The Voodoo 16-18; Oliver Byron 20-25; The Stowaway 27-2.

At the Empire Theatre Rice and Barton's Comedians to fairly good business 13-18. Rentz Santley 20-25.

G. A. RECKER.

OMAHA.

Felix Morris, supported by a remarkably well-balanced co., appeared in a series of light comedies at Boyd's Theatre to good business 9-11. The Hustler to fair business 12, 13.

At the Fifteenth Street Theatre, Barlow Brothers' Minstrels gave a very creditable entertainment 9, 10, which was followed by Two Old Chums. The engagement bids fair to be prosperous.

J. R. RINGWALT.

MINNEAPOLIS.

Modjeska opened a brief engagement at the Opera House 13 in Mary Stuart to a large and representative audience. The Crust of Society 20-22.

Charles E. Sculling's Minstrels gave very creditable performances at the Lyceum Theatre 9-11 to fair business.

At the Bijou Opera House the old-time favorite, The White Slave, was revived 12 to the capacity of the house.

F. C. CAMPBELL.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Darkest Russia opened to a fair audience 13. Pauline Hall Opera co. 20-25.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Tuxedo opened to a large house 13. The Nominee 20-23.——THEATRE ROYAL (Sparrow and Jacobs, managers): Carver in The Scout opened to a packed house 13. Big business will no doubt be the order of the week. Lilly Clay 20-25.——THEATRE FRANÇAIS (Société Française, managers): During week 13-18 the following bills were presented: 28 Jour de Clarette, Josephine Vendue par ses Sœurs, L'Entreille and Son Bonage Parisian. After the first production of 28 Jours de Clairette, the local press commented rather severely on its somewhat risqué situations, so the management decided to remove the objectionable features.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Tavary Opera co. opened 13 in Il Trovatore; very fashionable audience. Laura Schirmer-Mapleson in The Fencing Master 20-25.——TORONTO OPERA HOUSE (J. B. Borris, manager): The Operator opened 13 to good business. Bobby Gaylor in Sport McAllister 20-25.——ACADEMY OF MUSIC (O. B. Sheppard, manager): A Dark Secret 13-18; The Black Flag 20-25.——ITEM: J. C. Conner has been appointed manager of the Academy, Mr. O. B. Sheppard still retaining control of the Whitney circuit.

HAMILTON.—GRAND OPERA HOUSE (Thomas Roche, manager): Ole Olson 9; fair audience. Australian Extravaganza co. started out from Quebec about Nov. 1, and, after giving very indifferent performances here 10, 11, disbanded. Business poor. Arthur Lloyd in Our Party to good business 13, 14. Co. and play weak. Sam Jack's Specialty co. 16; Tavary Opera co. 20.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Tavary Opera co. 22.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Dumois' Concert co. 6 11; capacity of the house nightly. Newton Beers in Lost in London failed to materialize 13.

WOODSTOCK.—NEW OPERA HOUSE: Guy Brothers' Minstrels 11; fair house; average performance. The Kirmess, by local talent, in aid of proposed new hospital, 13-17; Sousa's Band 21; Ole Olson 22.

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Fay Templeton Opera co. presented Mme. Favart 8 to a large audience. Performance excellent. Dr. Bill 14; poor business. Manola-Mason co. 15.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Ex-Governor Bob Taylor of Tennessee delivered his famous lecture, "The Paradise of Fools," to a small house 9. The Pulse of New York 10 and matinee 11; small audiences.——THEATRE (George F. McDonald, manager): Siberia 8; fair audience. The Prodigal Father 14; Manola-Mason co. 15.

MOBILE.—THEATRE (I. Tannenbaum, manager): Siberia to a fairly large house 6. The Pulse of New York to good business 8. Full houses greeted Fay Templeton and her excellent co. 10, 11.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Bernaith, manager): The Mexican Lady Orchestra 6, 7; fair business.

HELENA.—GRAND OPERA HOUSE (Aaron Myers, manager): Alba Haywood gave a very creditable performance to a large and appreciative audience 10. Effie Ellsler canceled date for 15, owing to railroad connections.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Comte, manager): A Nutmeg Match 8; good house. The Masked Ball 13; S. R. O. Patti Rosa 14; Al. G. Field's Minstrels 16; Milton and Dollie Nobles 18.

CALIFORNIA.

STOCKTON.—AVON THEATRE (William Ellefsen, manager): Peck's Bad Boy 6 8; fair business. Sontag and Evans 6-11; S. R. O.——YOSEMITE: Friends 17.——ITEMS: Darrell Vinton heads his own co. playing Hamlet in interior towns.—P. A. Smart is at the Hotel Yosemite in advance of South Sea Islanders.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Friends closed a three-nights' engagement 9, drawing crowded houses. Who is to Blame? (local) 10, 11; Frank Daniels' Little Puck 14-17; Coquelin-Hading 21; Fanny Davenport 27-Dec. 2.——ITEMS: E. W. Dunn, representing Frank Daniels, arrived from the frozen North without a loose hair in those whiskers. He has been here before, and is always sure of a welcome.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Naval Reserve benefit 6 (local talent); big house.——LOUIS OPERA HOUSE (Isidor Louis, manager): Wallron's New York Stock co. in Wilson 11; fair business.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Walter Sandford pleased good-sized audiences 10, 11 with Haworth's melodrama, A Flag of Truce. U. T. C. to top-heavy house 13. Americans Abroad was presented to an elite audience 14. The New South 15; large audience. Span of Life 16-18; The Kendals 20. Manager Floyd of Proctor's is confined to his home by an attack of malarial fever. Artist Gilbert of this city showed your correspondent some fine work he has executed for the CHRISTMAS MIRROR. A slip of the pen caused my last week's notes to erroneously state that Kathrine Clemmons' husband was connected with Proctor's Theatre.

BRIDGEPORT.—PARK CITY THEATRE (Walter L. Rowland, manager): The severe storm interfered materially with Florence Bindley's audience 4 in The Pay Train which was well given. The Boston Grand Opera House co. presented Rosedale 9, 10 in an admirable manner and to elite audiences of large proportions.——GRAND OPERA HOUSE (Jennings and Belknap, managers): The Diamond Breaker proved its popularity 7-9. Me and Jack 10, 11; Devil's Mine 14-15.——ITEM: Manager Rowland, of the Park City Theatre, returned from his wedding trip 4.——LATER: GRAND OPERA HOUSE: Williams' Me and Jack 12, 13; rather light business. The Devil's Mine "thrilled" every auditor 13-15 in the most approved way and was a success.——PARK CITY THEATRE (Walter L. Rowland, manager): The Boston Grand Opera House co. gave Rosedale with a most superb cast 9, 10. Stuart Robson had a full house to see his Comedy of Errors 11. Giles Shine divided honors with the star. The Ideal Banjo, Mandolin and Guitar Club had featherweight business 14 but gave an acceptable concert.

MIDDLETOWN.—THE MIDDLESEX: The largest audience of the season greeted Stuart Robson in The Comedy of Errors.——McDONOUGH OPERA HOUSE (A. M. Colgrove, manager): A mediocre co. headed by Annie Way presented The Boy Scout 8, 9, to small audiences. Sefton's Comic Opera co. in burlesque and variety gave satisfaction to a small audience 10; caused by other attractions.——ITEMS: Joseph O'Brien, of the E. H. Sothern co., made a short visit to his parents in this city last week before going on tour with the the co. G. P. Perkins, city editor of the *Tribune*, is making a success in amateur theatricals.

SOUTH NORWALK.—MUSIC HALL (William H. Knapp, manager): Sefton's Comic Opera co. fair house; creditable performance.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Span of Life drew fair houses 13, 14. The New South 17.

NEW BRITAIN.—THE RUSWIN LYCEUM (Gilbert and Lynch, managers): Ulric Akerstrom 13-15; S. R. O. The Hanlons in Fantasma 20, 21.——OPERA HOUSE (Art. T. Wilton, manager): Marie Sanger Burlesque co. 13-15; packed houses. Fire Patrol next.

WATERBURY.—JACQUES' OPERA HOUSE: Me and Jack attracted a good sized audience 9. On 13 Sefton's Comic Opera co. to a fair sized audience. A Flag of Truce 15 to a large audience.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Bubb and Bennett's Comedy co. opened 13 a week's engagement and are playing to S. R. O.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Black Crook 9, 10; The County Fair 11; both to good business. Gus Williams 24; fair house. Kellar 15; good house. John Drew 22; James O'Neill 20; White Squadron Dec. 1, 2.——NEW PEOPLE'S THEATRE (J. Leonard Johnson, manager): The Fairies' Well 13-25; small. Louses. Marie Sanger Burlesque 16-18; The Oath 20-22; Side Tracked 27-29.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Lewis Morrison in Faust and Richelieu drew packed houses 8, 9, including matinee. Bartley Campbell's Siberia 11, matinee and evening, to fair business. Grau Opera co. week of 26.——ITEM: Manager Burbridge is having his house entirely rearranged, both before and after the curtain. The decorating is in the hands of Messrs. Schirp and Leon, of St. Louis, and when completed will be one of the prettiest little houses in the South.

PENSACOLA.—OPERA HOUSE (J. W. Coe, manager): Siberia 7; fair house. The Pulse of New York 9; small audience. Dr. Bill 14 kept the audience in rollicking good humor. Richard and Pringle's Minstrels 21.

GEORGIA.

ATLANTA.—THE GRAND (P. L. DeGive, manager): Dr. Bill 8, 9; good business. Herrmann 10, 11; packed house. Thomas Q. Seabrooke Opera co. 11, 12, to the largest houses of the season at increased prices. Lewis Morrison 15, 16; Black Crook 17, 18. Pulse of New York 20.

AUGUSTA.—Grand Opera House (S. H. Cones, manager): A. G. Field's Minstrels 7; good house. Sherrmann 8; big business; performances excellent. Mannie Mason 9; fair business. Wilfred Clarke 9, 10; small houses. Lewis Morrison in Faust 13; appreciative audience.

IDAHO.

BOISE.—Columbia Theatre (James A. Pinney, manager): Madeline Merli 6; poor business. Charles Davis in Alvin Joslin 11; crowded house.

ILLINOIS.

QUINCY.—Doerr's Opera House (A. Doerr, manager): W. A. Mahara's Minstrels 8; fair house. Faust and Marguerite 9-11; poor attendance. Remenyi 13; usual well-filled house. Lost in New York 16; Primrose and West's Monte Carlo 17.

CHAMPAIGN.—Walker Opera House (J. W. Mulliken, manager): Anderson's Two Old Cronies 7; fair business. The Voodoo 11; good house. Ole Olson 15; Pfaff and Goodmen's U. T. C. 18.

CAIRO.—New Cairo Opera House (Sol A. Silver, manager): Alba Heywood, in Edgewood Folks, drew a well-filled house 14. The advance sale for Marie Wainwright in Man and Wife is very large.

MONMOUTH.—Pattee Opera House (Perley and Webster, managers): Cleveland's Minstrels 4; large business.

SPRINGFIELD.—Chatterton's Opera House (R. J. Chatterton, manager): The Railroad Ticket played a return date 6; packed house. Carroll Johnson in The Irish Statesman 9; small audience. Robert Mantell's Face in the Moonlight pleased a fair-sized audience 11.

LA SALLE.—Zimmermann Opera House (E. C. Zimmerman, manager): Ole Olson 13; good business. The Tornado 16.

OTTAWA.—Sherwood's Opera House (C. H. Hodkinson, manager): The largest house of the season greeted Ole Olson 8. Lost in New York, 10, gave a satisfactory performance to a fair house. Carroll Johnson in The Irish Statesman 13; small business. Jule Keene in Only a German 14; medium business. McCarthy's Mishaps 17; Side Tracked 21.

ALTON.—Temple Theatre (William M. Sauvage, manager): Carroll Johnson presented his new play, The Irish Statesman, 8; business fair. The largest house, with one exception, of this season greeted The Railroad Ticket 11. The Old Homestead 18; Spider and Fly 23.——ITEM: Prof. Ohler, late of the Quincy (Ill.) Opera House has been engaged by Manager Sauvage to lead the Temple orchestra.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Wilber Entertainment co. 6-8; full houses. Kempton Komedy co. 9-11; good business.——ITEMS: Will Carroll, a former Jacksonville boy, now with Kempton Komedy co., did much to help business for his co. while here.—G. P. Sorrow, of Wilber Entertainment co., sold a great many tickets to Jacksonville merchants at reduced rates, for presentation to their customers, and then refused to accept these tickets at the door. He was made to "disgorge," being followed to Lincoln by a Jacksonville constable. Mr. Sorrow disbanded his co. at Lincoln, after being compelled to satisfy claims of Jacksonville people.—Arion Quartette booked for 14; Felix Morris 17; Lost in New York 18; Girl I Left Behind Me 24; Hoss and Hoss 24; Charles Gardner 25; Spider and Fly 28; Carleton Club of Chicago 30.

DECATUR.—Grand Opera House (F. W. Haines, manager): The Wilbur Entertainment co. crowded the Grand 3, 4. Mrs. John Drew Comedy co. in The Rivals 8 pleased a fair house. Robert Mantell in Monbars 9; Lost in New York 14.

PEKIN.—Turner Opera House (Charles Duisdecker, manager): A Railroad Ticket 9; largest house of the season. The Paragon Theatre co. 13; The Engineer 25.

AURORA.—Evans' Grand Opera House (Fred. Seniefer, manager): Lost in New York pleased a fair house 7. Charles A. Gardner in The Prize Winner 13; good business. Jule Keene in Only a German 14; small house.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Robert Mantell in The Face in the Moonlight 8 to a large audience. The play was not well received, and is inferior to his former productions. Mrs. John Drew in The Rivals to fair business 9. Blue Jeans 10, 11; medium business.

STREATOR.—Plumb Opera House (J. R. Williams, manager): Heywood Concert co. 6; fair business. Cleveland's Minstrels, 8, pleased a fair-sized audience. Ole Olson 9; good business.

ROCKFORD.—Opera House (C. C. Jones, manager): Riley and Sherlie entertained a small house 8. Lost in London was presented to a fair house 9. Nellie McHenry appeared, after an absence of a number of years, as the Queen of the Arena in A Night at the Circus 11; good house. The Tornado, with its realistic scenic effects, was well received by a small house 13. Lights o' London 20.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): Lost in New York 8; fair house. Lincoln J. Carter's Tornado to a big top-heavy house 11.

JOLIET.—Opera House (W. H. Hulshizer, manager): The Hustler 8; large house. Ole Olson 10; good business. Clara Morris 13; fair house.

IOWA.

SIOUX CITY.—Peavey Grand (E. L. Webster, manager): Felix Morris 7, 8; fair business. Silver King 9, 10; light houses. White Slave 11; Lillian Kennedy 22; Robert Downing 29.

DECORAH.—Grand Opera House (C. J. Weiser, manager): Still Alarm 17; Luther College Gymnasium entertainment 24.——ITEMS: The advance for Still Alarm is very favorable.—Manager Weiser is back from Chicago.

CLINTON.—Davis' Opera House (H. F. Tate, manager): Remenyi Concert co. 8; large and pleased audience. Still Alarm 14.

MARSHALLTOWN.—Odeon Theatre (Ike C. Speers, manager): Paul Alexander Johnstone performed some marvelous tests in thought reading 9, 10 to good business.

DAVENPORT.—Burtis Opera House (Charles T. Kindt, manager): Nellie McHenry in A Night at the Circus drew a large house 9. The Hustler gave a fair performance to an average-sized audience 10. The Still Alarm to good business 12.

COUNCIL BLUFFS.—Dohany Theatre (John Dohany, manager): Barlow Brothers' Minstrels 5; fair business. Robin Hood Opera co. 14.

DES MOINES.—Foster's Opera House (William Foster, manager): Walker Whiteside as Richelieu 7; good business. Nellie McHenry in A Night at the Circus 8; large business. The Two Old Cronies 10; large business. The Hustler 11; good business. Felix Morris 13; large and very appreciative audience. The Girl I Left Behind Me 15; Clara Morris 16; Robin Hood Opera co. 20, 21; Freddie Hulke 22; Griffith's Faust 23; She Couldn't Marry Three 29.

MUSCATINE.—Columbus Opera House (W. G. Hunter, manager): Frank Daniels in Little Puck 12; fair-sized audience. John T. Griffith in Faust 20.

DUBUQUE.—The Grand (William T. Roehl, manager): Nellie McHenry 11; good house.

OTTUMWA.—Grand Opera House (Ed. M. Dobyns, manager): Andersen's Jolly Old Chums 11; good business.

INDIANA.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): A Brass Monkey 9. G. G. G. Comedy 20, opened 13 for a week to good business at popular prices.——Grand Opera House (W. J. Hamilton, manager): Park.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): A Texas Steer 8; A Brass Monkey 11; both to good houses. Robert Mantell gave The Face in the Moonlight 13 to a large and fashionable audience. Spider and Fly 16; Kidnapped 23.

TERRE HAUTE.—Naylor's Opera House (Robert M. Hayman, manager): Fanny Rice and a clever co. delighted a good house 9. A Brass Monkey 10; small house. Waifs of New York 13; fair house. Robert Mantell presented The Face in the Moonlight to a good house 14.

ELWOOD.—Opera House (P. T. O'Brien, manager): May Smith Robbins in Little Trixie pleased a large audience 7. Rivals Concert co. 14.

MARION.—Sweetser's Opera House (W. A. Livermore, manager): Blue Jeans 6 caused 30 to be turned away for the first time this season the S. R. O. sign. Sam T. Jack's Creoles 17; Spider and Fly 20.

MUNCIE.—Wysor's Grand Opera House: Blue Jeans 7; full house; good performance. Chip o' the Old Block 11; small audience.——ITEM: The lateness of the opening was owing to the fact that this city has been quarantined for the benefit of the outside world for the past six weeks because of a siege of small pox, which at no time threatened to assume the character of an epidemic. Thanks to the good sense of the community more than to the Health Committee, the disease has been eradicated, and the "scare," which had no foundation in fact, is only remembered as a relic of the late administration.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): J. K. Emmet as Fritz in Prosperity 8; small house. Cleveland's Minstrels 10; good house. Ezra Kendall's two cos. in The Substitute and A Pair of Kids; fair house. These cos. will play together for one week more, when they will each have a different routing.——ITEM: J. K. Emmett and Charles Bowser, of the Emmet co., are bicycle riders, and in coming to Fort Wayne left the train twenty-five miles out and rode into the city on their wheels.

WASHINGTON.—Opera House (Horrall Bros., managers): Master and Man 7; good house. A Breezy Time 21.

FRANKFORT.—Columbia Theatre (G. Y. Fowler, manager): Baldwin-Melville Repertoire co. 6-11; poor business. Charles A. Loder 20; Lewis Morrison in Faust 22; Charles A. Gardner 28.

NEW ALBANY.—Opera House (N. D. Morris, manager): Phil Peters and a capable co. in The Old Soldier to good business 12. A Breezy Time 18.

EVANSVILLE.—Grand (Venleman and Groves, managers): The Devil's Auction to a splendid house 12. A Nutmeg Match 16; Denman Thompson 27; Lady Windermere's Fan 30.——People's (Venleman and Groves, managers): Mattie Vickers in Circus Queen to a well filled house 12. A Breezy Time 19.

COLUMBIA CITY.—Tuttle's Opera House (J. E. Fagan, manager): Boston Comedy co. 8-11; fair business.——ITEM: After performance Saturday evening Manager Solomon banqueted his co. and your correspondent. Toasts were given for the prosperity of THE MIRROR and the co.

KANSAS.

ATCHISON.—Atchison Theatre (E. S. Brigham, manager): Denman Thompson's Old Homestead drew a good audience 9. The Fast Mail 11; fair business.

TOPEKA.—Grand Opera House (O. T. Crawford, manager): The Old Homestead 6; good-sized audience. Robin Hood Opera co., 8; S. R. O. Hoss and Hoss closed the week playing to very good business. Fast Mail 14; Madame Scalchi Concert co. 15; The Hustler 16.

WICHITA.—Crawford's Opera House (G. N. Bowen, manager): The Masked Ball 6; excellent performance; good business.

WINFIELD.—Grand Opera House (T. B. Myers, manager): Harrison and Barr's Select Players 13-18.

LEAVENWORTH.—Crawford's Grand Opera (Elliott Alton, manager): Old Homestead 8; large house. Bostonians in Robin Hood to the largest house of the season 9. Hoss and Hoss 10; fair business.

EMPORIA.—Whitley Opera House: Charles A. Gardner 11.

FORT SCOTT.—Davidson Opera House (Harry C. Ernich, manager): The Masked Ball with Charles Coote and T. Shine in the leading parts drew a large and fashionable audience 7. Flint the mesmerist opens a week's engagement 13.

OTTAWA.—Opera House (D. K. Emerson, manager): The Cashier to fair business, but was deserving of better patronage 6.——Auditorium (Charles H. Ridgeway, manager): Ship Bros.' English Hand Bell Ringers 9, to light business. The Fast Mail 15.

KENTUCKY.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): Charles H. Yale's New Devil's Auction 9; capacity of the house. "Bill Arp" lectured to a highly cultured audience 11.——ITEM: Your correspondent was misinformed as to the change of management in Temple Theatre. Mr. Sweeney is still manager, with Mr. Conway as assistant.

BOWLING GREEN.—Potter's Opera House (J. M. Robertson, manager): Robert Burdette 14.

PADUCAH.—Morton's Opera House (Fletcher Terrell, manager): Our Dorothy co., supporting Gussie Johnston week ending 11 to poor business at popular prices.

RUSSELLVILLE.—Ryan's Opera House (Charles Fallis, manager): Frank S. Davidson 8 in Old Farmer Hopkins; good house, excellent performance.

HENDERSON.—Gaul's Opera House (F. Haag, manager): Yale's New Devil's Auction 11; large audience. Marie Wainwright 17; Alba Heywood 20; Archie Boyd (Country Squire) 27; Rice and Barton 30.

GEORGETOWN.—Barlow's Hall (W. Keller, manager): Cora Van Tassell in repertoire 9-11; crowded houses. Lee, the mesmerist, 13-18; Mattie Vickers 20.

MT. STERLING.—Grand Opera House (J. T. Tabb, manager): A. H. Woodhull in Uncle Hiram 6; fair business. De Witt's Lady Gladiators 15; Marie Greenwood's Opera co. 21; Mattie Vickers 23; John L. Sullivan 25; Alba Heywood 28; Governor R. S. Taylor 1.——ITEMS: J. P. Tabb has purchased the interest of R. C. Gatewood in the Opera House management. Mr. Tabb is assisted by C. A. Stoneburner, an old-time manager.—THE MIRROR is on sale at Julian's drugstore corner, Main and Maysville Street's.

ASHLAND.—The Ashland (B. F. Ellsberry, manager): Fitz and Webster in A Breezy Time to a small and well-pleased audience 11. Riley's Repertoire opened 12 to a packed house. Murray and Mack in Finnegan's Ball 25; Mattie Vickers 29-Dec. 4.

LEXINGTON.—Opera House (Charles Scott, manager): After the Ball 8; fair business. Spider and Fly 10; large house.

PARIS.—Grand Opera House (Charles Scott, manager): Jane, 8, pleased a very large and fashionable audience. Spider and Fly 9 to S. R. O. Country Squire 14; A Breezy Time 16; Marie Greenwood 23; John L. Sullivan 24.

LOUISIANA.

NEW IBERIA.—Grimes' Cellar Door co. (James B. Mackie) pleased a large audience 21.

MAINE.

BANGOR.—Opera House (Frank A. Owen, manager): The Golden Wedding 13, 14; good business.——ITEM: While business in some of the New England cities has not been up to the standard good attractions have done well in Bangor.

PORTLAND.—Lothrop's Theatre (C. C. Tukesbury, manager): Dan McCarthy in The Rambler from Clare 13, 14; good business. Professor Bristol's Equine Paradox 16-18; large audiences. Helen Russell with English Sports 21; Dr. Bill 24, 25. In Stockbridge course Colonel Robert G. Ingersoll will lecture on Abraham Lincoln 30; Golden Wedding Opera co. 28.

MARYLAND.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Keilar pleased a large and fashionable audience 10. Niobe had a poor house 13. The Fairies' Well 22; A Social Session 28.

FREDERICK.—City Opera House (Frank B. Rhodes, manager): Mendelssohn Quintette Club 20; excellent business. Hi Henry's Minstrels 10; Fabio Romani 30; Labadie-Rowell co. in Faust 22.

CUMBERLAND.—Academy of Music (John Staul, manager): Niobe drew a large and well-pleased audience 21. Master and Man 24; fair business.

MASSACHUSETTS.

SOUTH FRAMINGHAM.—Flagg Opera House (W. H. Trowbridge, manager): Thomas E. Shea 6-8; good houses. George C. Staley in Antony the Trumpeter 17; House on the Marsh 24.

HOLYOKE.—The Empire (George W. Collins, manager): The Irish Concert co. 11; Arthur Deming's Minstrels 13; both to fair houses. Peter Jackson and "Parson" Davies co. 14; large and well-pleased audience. The Span of Life 15.

LOWELL.—Opera House (John F. Cosgrove, manager): J. K. Murray and Clara Lane in Glen-da-Lough 10, 11, with matinee, to fair business. Annie Ward Tiffany 16; Hands Across the Sea 17, 18.——Music Hall (Thomas and Watson, managers): The stock co. in The Westerner to large and well-pleased audiences.——Bijou Theatre: Sid C. France Dramatic co. disbanded. Variety co. rest of the week to small houses.——ITEMS: Frank H. Cole, advertising agent for Music Hall, has resigned to manage J. Frank Donohoe, the organist of popular music. Mr. Cole has made many friends during his stay. He is succeeded by Ralph M. Clark, a Boston theatrical man.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Golden Wedding 9; rather light business. World Against Her 11; light business; co. fair. Veronna Jarbeau booked for 17 cancelled. Hands Across the Sea 22; Dockstader's Minstrels 25.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Davies' U. T. C. co. with Peter Jackson as the bright light, did a fair business 8. "Parson" Davies went to Providence to see a sparring match, and Manager Nick Long played his part. Thomas E. Shea presented a repertoire of new plays for his annual engagement 9-11, consisting of Eagle's Nest, The Snares of Life, Rip Van Winkle, and The Black Flag; business large. The Boston Grand Opera House co.'s performances of Rosedale 13, 14 were treats long to be remembered, and I am glad to say business was large. The co. opens in Boston 20 for two weeks, and then goes on the circuit again.

LAWRENCE.—Opera House (A. L. Grant, manager): The Golden Wedding 10, 11; fair business. Joseph Grismer and Phœbe Davies in The New South 13; small but very enthusiastic audience. George Dixon's Specialty 21; Dr. Bill 22; Primrose and West 24; Struggle of Life 29, 30.——City Hall: Fisk Jubilee Singers in Old Residents' course 13; large audience.

CHELSEA.—Academy of Music (James B. Field, manager): Tuxedo 11; fair house. Dr. Bill 14; large and fashionable audience.

BROCKTON.—Opera House (G. E. Lothrop manager): The Flag of Truce was presented by a good co. to fair business 8, 9. William Barry in The Rising Generation pleased a good-sized audience 11. Marie Hilton has replaced Fanny Wentworth as Johanna, and plays the part very nicely.——ITEM: The Gaiety Theatre is to be reopened under the management of John P. Campbell, who will present burlesque, comic opera and variety.

NEW BEDFORD.—Opera House (W. W. Cross, manager): William Barry in The Rising Generation drew a large house 9; co. good throughout; general satisfaction. Helen Russell's English Sports drew a good-sized audience of the male sex. George C. Staley in Anthony the Trumpeter 15; good business.

SPRINGFIELD.—Court Square Theatre (D. O. Gilmore, manager): Dr. Bill entertained a good-sized audience 9. A large audience greeted the Springfield Dramatic Club when they presented The Lady of Lyons. The performance was given for the benefit of the Union Relief Association. Tuxedo entertained a fair-sized audience 10.——Pabilon Theatre (M. B. Tucker, manager): Vaudeville to good business 14-18.

WESTFIELD.—Opera House (A. H. Furrow, manager): The World Against Her 10; small house. Thomas E. Shea in repertoire 13-15 attracted good houses with flattering results.

HAVERHILL.—Academy of Music (James F. West, manager): Nora 6-11; large house. Khediva or Hazel Kirke 13; small house.

FITCHBURG.—Whitney's Opera House (G. E. Sanderson, manager): Ullie Akerstrom to fair business 9-11. George Dixon comb. 23; Veronna Jarbeau 27.

NORTH ADAMS.—Wilson Opera House (Thomas Hanley, manager): The Scout of the Sierras 18; Justin Adam's Comic Opera co. 27. French Illustrated entertainment co. 22.——St. Joseph's Hall (Thomas Conniff, manager): Hart's Cosmorama of the World's Fair 16 drew a large and appreciative audience.

MICHIGAN.

SAGINAW.—Academy of Music (S. G. Clay, manager): Bronson Howard's Aristocracy 10; S. R. O. Wilton Lackaye as Jefferson Stockton, and Mary Hamden as Virginia Stockton were especially good. Frank Tucker 13-15.

OWOSSO.—Salisbury's Opera House (F. Ed. Kohler, manager): Lillian Tucker co. 6-11; poor business.

PORT HURON.—City Opera House (Lewis T. Bennett, manager): Lost in London, presented by Newton Beers and co., to a large audience 10. Reno and Ford's Joshua Simpkins is booked for 14, with Citizen George Francis Train 16.

ADRIAN.—Croswell Opera House (Ole Olson 11; good house. Irish Statesman 13.

LANSING.—Baird's Opera House (James J. Baird, manager): A. V. Pearson's spectacular She drew a fair house 11. The Boston Grand Opera co., booked for 14, failed to materialize. Leland T. Powers 22; Nellie McHenry 23.——ITEM: Walter H. Edwards, who was with the Corncracker co., will join The Ensign co. as leading man 18.

MUSKEGON.—Opera House (Fred. L. Reynolds, manager): George Francis Train, the globe trotter, assisted by Ben King, a humorist, failed to please a fair audience 10. Baldwin-Melville co. opened 11 to S. R. O. Leland T. Powers 23; Almony's U. T. C. co. 24; California Opera co. 27.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): She 10; small house. Cleveland's Minstrels 13; fair house.

JACKSON.—Bernard Opera House (F. W. Stair, manager): Frank Tucker Dramatic co. closed a successful week's engagement 11. Cleveland's Minstrels 13; good business. Eugene O'Rourke 15; She 27.

GRAND RAPIDS.—Powers' (W. H. Powers, manager): Aristocracy, with a co. of great merit, turned people away 9.——Grand Opera House (O. Stair, manager): She is the attraction this week.

MINNESOTA.

WINONA.—Opera House (J. T. Condon, manager): Modjeska 7; well filled house. J. K. Emmet to a light house 11; McCarthy's Mishaps 13; Still Alarm 18.

CROOKSTON.—Grand Opera House (G. Halvorsen, manager): Charles Dickson in Incog 6; fair house. Corse Payton 14-18.

MANKATO.—Theatre (C. H. Saulpaugh, manager): Schilling's Minstrels 4; top-heavy house. Carl A. Haswin's Silver King 7; fair house. White Slave 20; Still Alarm 3.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Lillian Kennedy in She Couldn't Marry Three to excellent business 8.

DULUTH.—Temple Opera House (John T. Condon, manager): Modjeska 10 in Merchant of Venice, and 11, matinee, Mary Stuart, to a very large house. Robert Downing 18.——The Lyceum (Fred. W. Marsh, manager): Schumann Lady Quartette booked for 18.

MONTANA.

MISSOULA.—Bennett Opera House (Harnois and Race, managers): Katie Emmett in Killarney 7; crowded house. Charles Dickson in Incog. 14; George P. Murphy in A Sure Thing 18.

BUTTE.—Maguire's Opera House (John Maguire, manager): Katie Putnam in Fanchon the Cricket played a return date 8 to a large audience. Charles Dickson in Admitted to the Bar and Incog. 16-18.——ITEM: The Opera House at Anaconda, Mont., has been condemned. Manager Maguire has plans for a new Opera House which will be erected in the Spring.

MISSISSIPPI.

JACKSON.—Robinson's Opera House (S. W. Langford, manager): Grimes' Cellar Door 16.

NATCHEZ.—Temple Opera House (S. W. Langford, manager): Effie Ellsler in her new play, Doris, 13; large audience.

MISSOURI.

JOPLIN.—Club Theatre (H. H. Haven, manager): A Nutmeg Match 5; Ross Jollity co. 6; both to much better business than they deserved. A Turkish Bath 12.

CLINTON.—Opera House (Collins and Piper, managers): Clinton Military Band Concert co. to a good house 10. Sadie Raymond week beginning 13.

CARTHAGE.—Grand Opera House (H. C. Agnew, manager): The Closs Family 8; audience light; performance fair. Paris Gaiety Girls 18.

ST. JOSEPH.—New Crawford Theatre: Willie Collier, with a fair co., presented a most nonsensical concoction called Hoss and Hoss 8, 9. The co. is good enough to undertake a play possessing at least some merit. The Hustler 15; L. J. Carter's Fast Mail 17, 18. Donnelly and Girard's Rainmakers, Devil's Auction, Pauline Hall Opera co., Carleton Opera co., Black Crook, Little Tycoon, and Fanny Davenport are booked for early appearance.——The Tootle Theatre: Robin Hood Opera co. drew good houses 6, 7 at fifty per cent advance on usual prices. Walker Whiteside 8, 9; fair business. The Old Homestead 10, 11; good business. The Girl I Left Behind Me 13, 14; Silver King 16, 18; White Slave 24; Clara Morris 25.

SPRINGFIELD.—Baldwin Theatre (A. B. Crawford, manager): A Nutmeg Match 6; medium-sized audience. The Masked Ball 8; fair house. Hoss and Hoss 20; The Tornado 24.——Grand Opera House (F. S. Mefferman, manager): A Turkish Bath 11; small but well-pleased audience. Ross Jollities 25.

HANNIBAL.—Park Opera House (Watson and Price, managers): Melville Sisters' Dramatic co. to good business 6-11 at popular prices.

LOUISIANA.—Parks' Opera House (E. A. Parks, manager): Is Marriage a Failure? 14; good house.

NEBRASKA.

LINCOLN.—The New Lansing (E. A. Church, manager): Felix Morris presented a double bill 6 to a fair house below, but light gallery. Hoss and Hoss, with Willie Collier, 7. The Fast Mail 8, and Charles A. Gardner 9 had rather light business. The second sacred concert given by the Nebraska State Band Sunday evening drew a fair audience. Robin Hood Opera co. 12; John Kernell in The Hustler 14.——Lansing (D. E. McCoy, manager): Flint, the mesmerist, extended his engagement another week, and the Spooner Comedy co. opens 13 in Esther's Guardian for a week's engagement in repertoire at popular prices.

BEATRICE.—Paddock Opera House (Fuller and Lee, managers): Fast Mail 7; good house. Robin Hood Opera co. 10; full house.——Fifth Street Auditorium: Davis' U. T. C. 9; capacity of the house.

KEARNEY.—Opera House (A. H. Murray, manager): Charles A. Loder in Oh, What a Night! 16.

NEBRASKA CITY.—Opera House (W. B. Sloan, manager): The Fast Mail to a good house 10. Robin Hood Opera co. cancelled engagement of 11; Schubert Quartette 14.

FREMONT.—Love Opera House (E. L. Martling, manager): The Burton-Coleman co. in Si Perkins did fairly well 9. Charles Loder 14. J. Edgar Owens, with a semi-professional co., will pres. at Damon and Pythias 23.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall (J. O. Ayres, manager): Palmer's U. T. C. 10; small house. Hands Across the Sea 13; fair house. Dr. Bill 18.——Opera House (E. A. Mitchell, manager): Paul's New England Theatre co. began a week's engagement to good business 13.

NASHUA.—Opera House: Dan McCarthy in The Rambler from Clare 9; fair business.

MANCHESTER.—Opera House (E. W. Harrington, manager): U. T. C. (Palmer's) 11; poor house. Pauline Hall 13; large house. Hands Across the Sea 15; good house.——Gorman's Theatre (Charles J. Gorman, manager): The Boy Scout 13-15, followed by Helen Russell's Burlesque co. remainder of the week.——ITEM: Manager Gorman is looking for two other houses in the suburbs which he wants badly.

NEW JERSEY.

ATLANTIC CITY.—Academy of Music (Joseph Fralinger, manager): Richards Comedy co. in Side Tracked 6; fair business; general satisfaction.——ITEM: This co. gave an organ to the most popular school teacher in Atlantic City. It was won by Miss Lou Conover, who received 1633 votes.

NEWARK.—Miner's Newark Theatre (Col. William M. Mercein, manager): Mr. Potter of Texas to fair houses 13-18. The Woman King 20-25.——Jacobs' Theatre (M. W. Tobin, representative): Byrnes Brothers 8 Bells drew big houses 13-18. Land of The Midnight Sun 20-25.——Waldmann's Opera House (Fred. Waldmann, manager): The French Folly co. to S. R. O. during week of 13-18. Rose Hill's Burlesque co. 20-25.

RED BANK.—Opera House (C. E. Nieman, manager): Sefton's U. T. C. 2, big house. Outcasts of a Great City 9; good house. Cycler's Entertainment (local) 16.

HOBOKEN.—Ross' Theatre (W. S. Ross, manager): The Power of Gold drew fair houses 13-15. Fields and Hanson 16-18. Good show to light houses. Madame and Augustin Neuville 20-22.——Germania: A good variety comb. attracted only medium business last week.

TRENTON.—Taylor Opera House (John Taylor, manager): Gus Williams and a well balanced company presented April Fool to the capacity of the house 13. McFee of Dublin 23.

SOMERVILLE.—Somerset Hall (D. N. Bessler, manager): Outcasts of a Great City 10; poor business. Sefton's Opera and Spectacular co. 17.——Germania Hall: An orchestra composed of musicians from New York delighted a small-sized but representative audience 9.——ITEM: Mr. and Mrs. Charles Dyas of this place have joined forces with the Country Cousin co.

PATERSON.—Opera House (John J. Geetchius, manager): Dan A. Kelly in The Outcasts of a Great City 13-15; topheavy houses. Walter Sanford's Power of Gold opened 16 for three nights and drew fair audiences. Madame and Augustin Neuville in The Power of Woman 23-25.——People's Theatre (George E. Rogers, manager): Good audiences for these times; week ending 11 with Marie Sanger Burlesque co. Lester and Williams' Me and Jack week of 20.

NEW YORK.

HARLEM.—The Lyceum Stock co. attracted a large audience at the Harlem Opera House 13, when they presented The Charity Ball. The co. gave a delightful performance and received several curtain calls. Miss Cayvan, Miss Henderson, Mr. Kelcey and Mr. Le Moyne were warmly welcomed. On Thursday The Wife will be given. Lilliputians 20-25.

ALBANY.—Leland Opera House (H. P. Soulier, manager): Henshaw and Ten Broeck in The New Nabobs 13; good house. Mr. Henshaw is a member of the local lodge of Elks. They attended in a body out of compliment to him. C. M. Van Buren as Othello 14; large audience. Florence Bindley in The Pay Train opened 15 to a good house. Hilliard and Arthur in The Nominee 17, 18; Dockstader's Minstrels 22.——Harmanus Bleecker Hall: G. H. Butler, manager): German Military Bands from the Kildray Pleasance 23; Dixey in Adonis 20.——Albany Theatre (C. H. Smith, manager): Field and Hanson's Drawing Cards opened 13 for three nights. Good business. A Cracker Jack 16-18.——Gaiety Theatre (Thomas Barry, manager): Mooso's City Club 13-18; large audiences. Fred. Waldman's specialty co. 20-25.

ROCHESTER.—Lyceum Theatre (A. R. Wells, manager): Dockstader's Minstrels appeared before a fine house 13, and presented an excellent programme. On 15, 16 Robert Hilliard and Paul Arthur attracted good-sized houses with The Nominee. The German Military Bands 20, 21.——Cook Opera House (H. R. Jacobs, manager): Faust to large and well-pleased audiences 13-15. Bishop Gaylor and Sport McAllister attracted large houses 16-18. Corinne in Hendrik Hudson 20-25.

ACADEMY (H R. Jacobs, manager): The London Theatre Specialty co. pleased good houses 14-18. The several members of this aggregation, headed by Valjean, are exceedingly clever juggler, are meritorious. The Ivy Leaf 20-25. ==BOSTIC THEATRE (H. S. Robinson, manager): Lottie Gilson's hold upon our amusement goers was evidenced by the large audiences 14-18. The Magnolia Quartette and the Hawaiian singers aided materially in pleasing the attendance. Robinson's Own co. 20-25.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Chauncey Olcott in Mavourneen drew fairly 13, 14. Paul Kauvar 16-18; Americans Abroad 21, 22; The Lost Paradise 24, 25; Dixey in Adonis 28; Black Crook Dec. 1, 2. ==BASTABLE THEATRE (Frank D. Hennessy, manager): The Fencing Master 10, 11; big business. Hilliard and Arthur in The Nominee 13, 14; light attendance. Wang 27, 28; Dockstader's Minstrels 29; Darkest Russia 30-2. ==H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Bobby Gaylor to good business 13-15. Romany Rye 16-18; Bottom of the Sea 20-22. ==ITEMS: J. J. Dowling's Captain Herne co. is resting here this week.—Comedian William A. Daniels is home for a few days, having left A Crazy Patch.—John Shean, a former Syracusean, is ahead of Wang.—Charley Mitchell, the pugilist, will be here with The Romany Rye and spar between the acts.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Cracker Jack 15; Pay Train 25.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Solomon Opera co. in Erminie 9; large audience. Paul Kauvar 13; good business. Gilbert Opera co 22.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Faust 8; good-sized audience. Field and Hanson's Drawing Cards 9; poor attendance. Wang 10; largest house of the season. Mavourneen 15; large business. Stetson's U. T. C. 18; Black Crook 25.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Lyman H. Howe gave his refined "Pooneyraphic Concert" 14 for the benefit of the G. P. S. C. E. of First Presbyterian Church to a large and appreciative audience. ==NEW GEM OPERA HOUSE (J. E. Smith and Co., managers): The Nanette Bilman co. opened a week's engagement to good business 13.

UTICA.—OPERA HOUSE (H. A. Putnam, manager): Professor John Reynolds, mesmerist, 13, 14; light business. Lucier Minstrels 21; Mrs. General Custer 28.

HORNER.—OPERA HOUSE (P. H. Kells, manager): Elopement and A Merry Meeting 8, 9, by the Hudson Players Club pleased fair sized audiences. Cosmopolitan Concert co. of New York to a fair-sized audience 15. Trenshaw and Ten Broeck 18.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Springer and Welty's Eastern Black Crook co. 13; largest audience ever seen in the Casino. Recipts $700.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Madison-Whitney Opera co. in The Fencing Master 9; large business. Lew Dockstader's Minstrels delighted a S. R. O. house 14. Leland E. Powers 17; Wang (Edwin Stevens) 20; Dixey in Adonis 28; Black Crook 30. ==OPERA HOUSE (H. L. Wilgus, manager): Stetson's U. T. C. 14; packed house.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Carrie Turner and a good co. presented Le Demi Monde to a poor house 13; good performance. A Trip to Chinatown 15; S. R. O. The Pay Train 20. ==LEE'S POPULAR PRICED THEATRE (F. W. Lee, manager): A co. styling themselves May Davenport's Blondes drew a fair-sized house 15 and gave a poor performance. King Pin Comedy co. 20. ==ITEMS: Through the courtesy of Manager Benedict, of the Van Curler, the Union College foot-ball team occupied a box and witnessed A Trip to Chinatown 15.—Hereafter the curtain will rise promptly at 8 o'clock at the Van Curler.

CANANDAIGUA.—GRAND OPERA HOUSE (McEachron and Hefner, managers): Dockstader's Minstrels 13; large and well-pleased audience. Paul Kauvar 15; very large audience 16.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles E. Ball, manager): Carrie Turner, admirably supported, presented Le Demi-Monde before a small but highly pleased audience 11. Henry E. Dixey 29.

AUBURN.—DOOLITTLE OPERA HOUSE (E. S. Newton, manager): James O'Neil in Monte Cristo 8; good house. Paul Kauvar 11. A Cracker Jack 15; small business.

COHOES.—CITY THEATRE (E. C. Gerne, manager): Aggie Wallace Villa in The World Against Her 13-20 to a good-sized house at popular prices. Annie Ward Tiffany 21; Carrie Turner 25.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Wil. Kinne, manager): 8 Bells 9; fair house. Fencing Master 6; Paul Kauvar 8; both to good business. Sport McAllister 10; small audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (E. O'Grady, manager): Wang, presented for the benefit of the 47th Separate Co. 11, had the largest house (with possibly one exception that of Manager Bird's benefit several years ago) since the Shattuck has been in existence. The receipts exceeded $800.

FREDONIA.—DEPEW OPERA HOUSE (Fred. H. Taylor, manager): Bobby Gaylor in Sport McAllister to the capacity of the house 9. Henshaw and Ten Broeck in The New Nabobs 25.

BINGHAMTON.—OPERA HOUSE (C. V. Du Bois, manager): Robert Gaylor in Sport McAllister 9; large and enthusiastic audience.

WELLSVILLE.—BALDWIN'S THEATRE (Edward Rathbone, manager): Harrison's Faust to big business 9. Squire Haskins 16; light house. Solomon's Casino Opera co. in Erminie 23.

NIAGARA FALLS.—OPERA HOUSE: Erminie to poor house 9; poor performance. Lost in London 11; good business; pleasing performance.

ELLICOTTVILLE.—OPERA HOUSE (Herman Fry, manager): Stowe's U. T. C. 10; crowded house; general satisfaction.

BINGHAMTON.—STOWE OPERA HOUSE (Clark and Delavan, managers): Carrie Turner 9, 10; fair business. U. T. C. 11; full house matinee and evening. Wang Opera co. 13 to S. R. O. Pay Train 15; light house. ==ITEM: Nobbe's Comedians arrived 8 to booked, but on learning of the inferior and vulgar character of the performance, was not allowed to appear by the management.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Fisk Jubilee Singers 9; light house. Stetson's U. T. C. 13; crowded house. Paul Kauvar was presented for the first time in this city by Eugene Robinson's excellent co. 14 to a large and fashionable audience at advanced prices.

LOCKPORT.—GOSER OPERA HOUSE (H. G. Rust, manager): Ole Olsen 14; fair business. Dockstader's Minstrels booked here for 16 failed to materialize. There is a rumor of a suit for damages to follow their non-appearance as it was totally unexplained.

OSWEGO.—RICHARDS OPERA HOUSE (R. J. Preston, manager): Fred. Solomon's Opera co. gave Erminie to good business. Later On 17.

WATERTOWN.—CITY OPERA HOUSE (E. E. Gates, manager): Wang 16; S. R. O. at double prices. Dockstader's Minstrels 28.

UTICA.—OPERA HOUSE (H. E. Day, manager): Eugene Robinson's co. presented Paul Kauvar 9 before a fair-sized audience. Robert Gaylor in Sport McAllister 11; large and well-pleased audience. Wang 14; crowded house. Henshaw and Ten Broeck in The New Nabobs 15, 16; fair business.

OWEGO.—WILSIN OPERA HOUSE (J. P. Sweet, manager): Field and Hanson's Drawing Cards drew a fair house 10. Lew Dockstader's Minstrels 15; large audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): 8 Bells was presented 10; S. R. O. Trip to Chinatown 13; good business. The Danger Signal 14 afforded a good-sized audience much pleasure; performance fair. ==ITEMS: Frank Abbott has signed for the season with Annie Ward Tiffany in Lady Blarney.—Ida Siefke of The Danger Signal co. will be replaced by Marie Dressler.

BROCKPORT.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Uncle Tom's Cabin (Stetson's) 10; good house. Summon's Opera co. 21.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Orvis Music Concert co. 6; select and highly pleased audience. Dockstader's Minstrels 10; large and delighted audience. Arthur C. Sidman, starring in Squire Haskins, with a good co. 14. Fred. Solomon Opera co. in Erminie 23; Henry E. Dixey 27; Potent Applied For 29. ==ITEMS: Mr. Sidman has many friends in this city who were pleased to see him.—Harry J. Clapham's engagement with Dockstader's Minstrels will close in May '94, after which time Mr. Clapham will devote his attention to the management of his Archie Boyd co.—Henry E. Dixey will be tendered a banquet by the Amusement Committee of the Alliance Hook and Ladder Co., for whose benefit Mr. Dixey will appear 27.

OLEAN.—OPERA HOUSE (Wagner and Reis managers): Field and Hanson's Drawing Cards 8; fair business. Morrison's Faust co., with J. Porter White as Mephisto, tested the capacity of the house 10. Tompkins' Black Crook 13; good house despite the inclement weather. Later on 15.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers). Fred Solomon's Opera co. closed the season here to a large house with a satisfactory performance 14. Dockstader's Minstrels 21.

BATTLE AXE.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Robert Griffin Morris' laughable comedy, King Pin, was presented by a strong co. under Mr. Morris' management 9-11. Will D. Saphan is the star, and fills the part well. The skirt dances of Irene Hernandez and the song and dance of Annie Ryan were much applauded, as were also the songs of Mamie Ryan and Emily Northrop. There are many catchy songs introduced during the performance. The co. will also play Schoolmaster and Artful Women. The play and co. deserve the good success which they have met with. Seiton's Comic Opera co. 15; Me and Jack 17. ==ITEM: Saturday afternoon Mamie Ryan was tendered a birthday dinner, at which the ladies of the co. and the local representative of THE MIRROR were present.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Crorly, manager): The Burglar 14; good house. Little Lottie Brisco made a big hit.

DURHAM.—OPERA HOUSE (J. T. Mallory, manager): James Young, Jr., in Hamlet and Richard III. 13, 14; largest houses of the season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Charles Dickson in Admitted to the Bar 8; fair business. Lillian Kennedy canceled her date here. Manager Gottschalk received the following telegram from Harry Williams, manager of Katie Emmett: "No Northern Pacific train running; bridge down at Hope. Cannot fill date." The canceling of both such good cos. this week was quite a disappointment to theatregoers.

GRAND FORKS.—METROPOLITAN THEATRE (P. L. Witt, manager): Rhea in "The Queen of Sheba 14; large business at advanced prices. Schilling's Minstrels 15; good house. Corse Payton, return engagement, week of 20. Grand Forks this season has proved an oasis in the desert of bad business. Every attraction that has visited this city has received, without exception, a satisfactory patronage, and in a number of cases the S. R. O. sign has been displayed.

OHIO.

URBANA.—MARKET SQUARE THEATRE (C. O Taylor, manager): Andrews' Opera co. in Dorothy to a good house. J. C. Lewis in Si Plunkard 11; good house. Lawrence Hanley in The Player 14; fair business. McGilleny Family Opera co. in Princess of Trebizonde 17.

ADA.—OPERA HOUSE (Goldsmith and Park, managers): Professor J. E. Kennedy 9-11; good business. ==ITEM: Professor Kennedy was called to Jackson, Mich., by a telegram announcing the death of his brother.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Eugene O'Rourke in The Wicklow Postman 8; small audience. Night Owls 20, 21; Ole Olsen 30. ==ITEMS: The Gilbert Opera co. booked here 14 can oiled on four days' notice.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Ezra Kendall in The Substitute and Perkins D. Fisher in Just Landed was the bill to a house crowded to the doors. The large audience remained until two o'clock in the morning and applauded the players' efforts. ==THE BIJOU THEATRE (John Benner, manager): Good business.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Niobe 8; fair business. Willis' Two Old Cronies 11; good house. A Social Session 14; large audience.

XENIA.—DICKSON'S GRAND OPERA HOUSE (Henry Dickinson, manager): Little Nugget 6; large house.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): A Social Session 10; light house. Powell, the magician, 18.

TROY.—OPERA HOUSE (G. A. Brannan, manager): She 7; largest house of the season. Finnigan's Ball 23.

LIMA.—FAUROT OPERA HOUSE (Mertz and Lutz, managers): Monte Carlo 13; large and well-pleased audience. Ezra Kendall 14 in The Substitute and A Pair of Kids to a good house. Waifs of New York 17; Robert Wayne 20-25. ==ITEMS: C. O. Harding, of America, while en route to New York, stopped over with friends here 14.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Andrews' Opera co. presented Dorothy to a packed house for the benefit of the K. of P. 8.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Welling, manager): Lillian Lewis in Lady Lil 8; good business.

MARIETTA.—OPERA HOUSE (J. C. Schram, manager): D. J. Sprague's Social Session 7; good performance to a small house. Aaron H. Woodhull in Uncle Hiram 14.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Ole Olson did a good week's business 13-18. A Dark Secret 20-25.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Zeb 8; top heavy house. Just Landed 13; good business. Cleveland's Minstrels 16; Little Trixie 18; Limited Mail 21; Railroad Ticket 27; Ole Olson Dec. 2. ==TUSCORA OPERA HOUSE (C. R. King, manager): Wicklow Postman 10; fair business. Irish Statesman 28.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): A Social Session 11; good house. Powell, the magician, 16; Nobody's Claim 29. ==ITEM: The Opera House at New Philadelphia, O., was burned down 13.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): A Brass Monkey 7; Elmer Vance's new play, Patent Applied For 11; both to good business. Ezra Kendall in The Substitute 27. ==BLACK'S OPERA HOUSE (Samuel Waldman, manager): Gibney, Gordon and Gibney Comedy co. 6-11; business generally fair. Finnigan's Ball 25.

BOWLING GREEN.—GRAND OPERA HOUSE (Fulton and Rudolph, managers): She 8; good business. Little Trixie 21; Rangers of the Rockies Dec. 1; Romany Rye 4; Siberia 6.

ALLIANCE.—SOUDER'S OPERA HOUSE (F. W. Gaskill, manager): The Dazzler 6 delighted a good-sized audience. Powell, the magician 7, 8.

CHICAGO JUNCTION.—BAYLE OPERA HOUSE (Lewis Simmermacher, manager): Mattie Vickers failed to appear 10. Little Trixie 21.

MIDDLETOWN.—SOUD OPERA HOUSE (J. C. Breeton, manager): I. K. Emmet 6; small house. Spider and Fly 11; fair house.

ZANESVILLE.—SCHULTZ OPERA HOUSE (R. D. Schultz, manager): Lillian Lewis presented Lady Lil to a very small audience 10. Patent Applied For 17.

CAMBRIDGE.—HARWOOD OPERA HOUSE (R. Hammond, manager): A Social Session did fairly well 8. Joseph Cook lectured on "Ultimate America" to a large house 21.

NEWARK.—MUSIC HALL (Eugene Wallace, manager): T. B. Alexander co. week ending 4 to good business. A Breezy Time drew the banner house of the season 9. The Burglar 13; The South Before the War 16.

MT. VERNON.—WOODWARD OPERA HOUSE (H. Green, manager): Zeb 10; fair-sized audience.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Gilbert's Burlesque Opera co. gave The Black Hussar 9; good house. ==BAUER'S OPERA HOUSE (Thomas Hayden, manager): Pat Rooney's Comedy 20, 21; poor business. Frank Wills' Two Old Cronies 11; poor business.

SANDUSKY.—BIEHLER'S OPERA HOUSE (Charles Baetz, manager): The Hustler 6; well-pleased audience. W. S. Cleveland's Minstrels 15.

LANCASTER.—CHESTNUT STREET THEATRE (Neil M. Neil, manager): Lillian Lewis in Lady Lil 8; packed house. James Reilly in A German Soldier 15.

IRONTON.—MASONIC OPERA HOUSE: M. B. Leavitt's Spider and Fly gave a good performance 6 to a crowded house. Aaron Woodhull in Uncle Hiram 9; fair business; poor performance.

CANTON.—THE GRAND (Cool and Stewart, managers): The Gilbert Comic Opera co. presented The Black Hussar to fair business 8. Powell, the magician, pleased small houses 9-10. ==SCHAEFER'S OPERA HOUSE: Sam T. Jack's Lily Clay Old Age and Youth co. to the capacity of the house 7.

COLUMBUS.—HENRIETTA THEATRE (Dickson and Talbott, managers): The German Band in two concerts pleased large audiences 10. The Crust of Society three nights, commencing 26. Felix Morris 22-25. ==GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Fanny Rice delighted large houses 6-8. John T. Kelly in McFee of Dublin did well 13-15. ==PARK THEATRE (Dickson and Talbott, managers): James Reilly 9-11; good business. The South Before the War 13-15; excellent business. Chip o' the Old Block 16-18.

PIQUA.—MUSIC HALL (J. C. Thirkield, manager): Si Plunkard 13; good house.

HAMILTON.—MUSIC HALL William Morner, proprietor): The Elks' benefit for No. 93, B. P. O. E., was played by Archie Boyd in Country Squire to a select and packed house 13. ==GLOBE OPERA HOUSE (Tom Connor, manager): Hoyt's A Brass Monkey to a very poor house 6. Crust of Society to a very light house 13.

FREMONT.—OPERA HOUSE (Heins, Hagan, and Russell, managers): Cleveland's Minstrels 14; large audience.

DAYTON.—THE GRAND (Harry E. Feicht, manager): The Crust of Society 14, 15; good business. ==THE PARK (Harry E. Feicht, manager): Thomas E. Murray in The Voodoo 13, 15; S. R. O. Finnigan's Ball 16-18. The Melville Dramatic co. 20, week. ==MEMORIAL HALL, SOLDIERS' HOME (Sam Henderson, manager): Ezra Kendall in The Substitute 15; crowded house.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): William Calder's co. in Sutton Vane's The Span of Life 6-11 did a fine up-stairs business. ==CORDRAY'S NEW THEATRE (John F. Cordray, manager): The regular dramatic season was opened by the Cordray co. 6 in Henry Pettitt's Hands Across the Sea. Good houses. ==CORDRAY'S NEW THEATRE AUDITORIUM: A very high class of novelties were given 6 to 12 to S. R. O. ==THE ALHAMBRA (John Cort, manager): Good business 6-12.

PENNSYLVANIA.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): McGibney Opera co. 9; light attendance. Later On 10; good-sized audience. Dreshon Opera co. in Boccaccio 13; packed house.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Little Tycoon, with Elvira Frencelli and Will S. Rising in leading parts, drew a large house 9. The Dazzler 14; fair house.

GREENSBURG.—LOUISON OPERA HOUSE (R. G. Curren, manager): Pat Rooney's co. in Lord Rooney 13; good house. Uncle Isham 18; Little Tycoon 22; Sweeney, Alvido and Goetze's Minstrels 27.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Rooney Comedy co. 14; small but very appreciative audience. The Little Tycoon Opera co. 23.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Power of the Press 8, 9; Chauncey Olcott in Mavourneen 10; both to good business. The Pay Train 13; fair business. Vernona Jarbeau in Starlight 24.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): The Dazzler delighted a large audience 10. Gorton's Minstrels to fair business 11. Lilly Clay's co. 13; satisfactory business.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Madame and Augustin Neuville in The Power of Woman pleased a crowded house 10. Louise Hamilton 16-18.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Leonzo Brothers 6-11; fair houses. Gray and Stephens 14 pleased a large audience. The London Belles 15-17; June 20.

SUNBURY.—LYONS OPERA HOUSE (William C. Lyons, manager): Madame and Augustin Neuville in The Power of Woman 13; satisfactory business. E. A. Warren in Nobody's Claim 18.

MINERSVILLE.—MOUNTAINEER OPERA HOUSE (Roehrig and Kear, managers): Rhondda Valley Glee Club 8 pleased a large audience. Sporting Craze 13; large and enthusiastic audience. ==ITEMS: The advance sale at increased prices is very large for The Dazzler 26.—THE MIRROR is on sale at Rohrig's book-store.

READING.—GRAND OPERA HOUSE (G. M. Miller, manager): Cook's Dramatic co. gave very good performances of Vigilants, Lady of Lyons, and Yankee Boy to large houses 9-11. Emmies for Life drew a good house 13. London Belles Burlesque co. gave a good performance 14, 15 to large houses. ==ACADEMY OF MUSIC (John D. Mishler, manager): Sweeney, Alvido and Goetze's Minstrels drew a large house and gave a good performance 11. The Diamond Breaker was well given to large houses 13, 14.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Vernona Jarbeau in Starlight 15; good house. Fiske Jubilee Singers 16; Power of Woman 17.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Florence Bindley in The Pay Train 13; full house.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Dazzler drew a good house 9 and gave a very satisfactory performance. Faust 22.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): Wang 9; large and enthusiastic audience. Chauncey Olcott in Mavourneen 11; good-sized audience. Hanlon's Fantasma 12, 13; Lillian Lewis in Credit Lorraine 15.

WILKESBARRE.—GRAND OPERA HOUSE (W. H. Burgunder, manager): Mavourneen pleased a large audience 9. The Power of the Press 10, 11 and matinee to large business. ==WAITE'S MUSIC HALL (Daniel L. Hart, manager): The Colonel and I 9, 10; fair business. Minnie Lester opened a week's engagement 13 to large business.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davies, manager): The Hero in Rags co., billed for 20, was canceled by Mr. Davies. Master and Man 23.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Frank Jones and co. in Our Country Cousin 10; good business; performance fair. Gray and Stephens in Signal Lights 13; large audience. Jessie Queen, the bright soubrette, made a distinct hit. Hatton's Vaudeville co., billed for 14, 15, failed to appear.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Sporting Craze 7; capacity of the house. Nobody's Claim 14; topheavy house.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Oster, manager): The Sporting Craze 8; fair-sized audience. Madame and Augustin Neuville in The Power of Woman 11; large audience. Joseph's Bondage (local) 15-17; Sweeney, Alvido, Gorman and Goetze's Minstrels 18.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Gray and Stephens in Signal Lights 10, 11; fair business.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Louise Hamilton co. 11; fair houses. George A. Bill 13-16.

YORK.—OPERA HOUSE (B. C. Pentz, manager): World's Fair on Canvas 3; immense house. New York London Theatre Specialty co. gave a fair entertainment to a poor house 4. The County Fair 8; very large and well pleased house.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Diamond Breaker 9; large and well-pleased house. Danger Signal 18; Keller 21; White Squadron 27.

JEANNETTE.—NEW OPERA HOUSE (Edward Lanfer, manager): Madison Square Theatre co. in A Hero in Rags to poor business 11. Enemies for Life 18.

WEST CHESTER.—OPERA HOUSE (U. H. Painter, manager): Signal Lights 9; small house. Sweeney, Alvido and Goetze's Minstrels 13; good business. The Danger Signal 22. ==ASSEMBLY BUILDING (M. S. Way, manager): County Fair 18; S. R. O. 19. Keller 19.

MCKEESPORT.—WHITE'S OPERA HOUSE (P. D. Hunter, manager): Rooney Comedy co. gave an excellent performance to a large audience 11. ==ALTMEYER'S THEATRE (C. P. Weathrill, manager): Sam Jack's co. to good business 10. Zeb to fair business 11. Lillian Lewis, presenting Lady Lil, pleased a large audience 13. The City Sports 14; good business.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Old Zad Hastings co. 9; small house. The Dazzler 11, and return date 16. ==THE MIRROR is on sale at S. S. Hamilton's drug store.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Norman, manager): Sweeney, Alvido and Goetze's Minstrels gave a very acceptable entertainment to moderate business 10. ==CHANGE: R. M. Whitesell, who has for several seasons managed the Academy, tendered his resignation which went into effect 14. Mr. Whitesell's many friends in this city regret this decision on his part, but he was compelled to take this step on account of having accepted the management of the Sun Hotel at Bethlehem, which will require his whole attention. His successor, Nathan E. Norman, has been connected with the Academy of Music since it was opened by the veteran Conidock, Feb. 2, 1866, under Manager Aschbach. Mr. Norman is clerk of the Quarter Sessions, and is well known in this vicinity.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Lizzie May Ulmer in repertoire opened week of 13 to fair business. ==ARMORY HALL: Messrs. Templeton and Walton have secured a lease on this house, and will run first-class plays during the remainder of the season.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Sweeney, Alvido and Goetze's Minstrels 14; fair patronage; audience delighted.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Sweeney, Alvido and Goetze's Minstrels 8; good business. The Black Patti Concert co. 12; small but delighted audience. The co. includes the Vilonda Sisters, violinists, who, if anything, are the superiors of Camille Ursa, Bethlehem's old-time favorite.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): The Gilbert Opera co. in Black Hussar 10; fair attendance. Later On 11; poor business. Sam T. Jack's Lily Clay co. 14; medium audience.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Rhonda Glee Club of Wales sang well to a large audience 10. The Diamond Breaker drew a good house and gave satisfaction 14. ==ITEM: THE MIRROR is on sale at William E. Jones' book store.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): The London Belles 14; topheavy house. Fairies' Well 16; John T. Kelly in McFee of Dublin 20.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagan, manager): Enemies for Life 8; small house. Nobody's Claim 11; fair business.

ROCHESTER.—OPERA HOUSE (Miller and Ecoff, managers): The Little Tycoon packed the house with the most fashionable audience of the season 11. Gorton's Minstrels gave a tiresome performance to a small house 14.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Levy, managers): Vernona Jarbeau and a good co. in Starlight 13; good business.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Hanlon's Fantasma to excellent business 15, 16. James O'Neil 18; Lost Paradise 20; Peter Jackson 21; Aiden Benedict 23; Danger Signal 25; Kittie Rhoades 27—week.

BUTLER.—ARMORY OPERA HOUSE (George Burkhalter, manager): McGibney Opera co. 10; good house.

ASHLAND.—NEW GRAND OPERA HOUSE (Theodore F. Barton, manager): Madame and Augustin Neuville, supported by a strong co., in their latest success, Power of Woman 6; fair and well-pleased audience. The Sporting Craze 10; fair-sized audience; performance satisfactory. A Busy Day co., which was to be here 8, canceled their paper, not arriving in proper time to advertise.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Little Tycoon 10; fashionable and well pleased audience. Sam T. Jack's Youth and Old Age 11; large male audience. Gorton's Minstrels 13; pleasing performance; fair business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Peter Jackson in U. T. C. 9; good house. The Boston Grand Opera House co., with Joseph Haworth, Annie Clarke, Sadie Martinot, and other good people, in Rosedale had a large house 15. There is an athletic exhibition, local, booked for 18, but through a cheese paring policy on the part of its backers there has been no advance work of any kind done, and from present indications it looks as though some local sports will be losers as the result of their poor management. Primrose and West 20; Brown University Glee Club 22.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin, manager): The Burglar 13; crowded house. Fortunes of War Dec. 6.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Wilfred Clarke 2 in Major Wellington De Boots to a crowded audience 8. Scammon co. 9-11 presented The Burglar to S. R. O.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): It is, indeed, with a feeling of regret that your correspondent writes of this house for the last time, for after the performance of James T. Powers on 6th inst. this house was burned to the ground, and with it the theatre that has since its opening stood foremost in the hearts and affections of theatregoers. Among its attractions yet to come, were some of the best on the road, including The Bostonians, Henry Irving, Wilson Barrett, Coquelin-Had ng, Modjeska, Mlle. Rhea, Fanny Davenport, Pauline Hall, Nat Goodwin, and other well known attractions. Much sympathy has been extended to the energetic manager, John Mahoney. A monster benefit is to be tendered him on the 20th inst., which will take place in the Auditorium, and your correspondent certainly hopes that it will prove the biggest benefit ever given in the South. It is too early yet to speak of the rebuilding of the house, but from all I can gather, another theatre will certainly be built for Mr. Mahoney. James T. Powers and co. lost their entire wardrobe and scenery, and to show what hustlers they are, as well as the facilities that Chicago affords, your correspondent desires to state that he was in Chicago last week, when, upon three days' notice, the exact reproduction of costumes and scenery were made and executed. ==GRAND OPERA HOUSE (R. S. Douglass, manager): The Masked Ball to a good house 9, full well 10, 11 by Patti Rosa in Miss Dixie and Dolly Varden to fair-sized audiences. The Soudan to fair business 13-15.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): R. E. Graham in After the Ball attracted a fair sized audience. Jane amused a large and fashionable audience 9. The Thespian Club presented Julius Cæsar to a good house. Herrmann drew the banner house of the season 13; S. R. O. ten minutes after the doors were opened. ==ITEMS: After the performance of Jane 9 Miss Cheatham, who is a native of Tennessee, was tendered a reception at the residence of Colonel P. H. McClung.—Signor Campobello, of opera fame, is in the city conducting a class of vocal culture.

NASHVILLE.—THE VENDOME (W. A. Shertz, manager): John T. Kelly drew fair houses in McFee of Dublin 9-11. The Black Crook 13-15; crowded houses. The Dazzler last half the week. Effie Ellsler 20-22 in repertoire. ==THE GRAND (Currey and Boyle, managers): Kidnapped 13-15; light business. Thomas Q. Seabrooke with his Opera co. will return again 26 with The Isle of Champagne. James T. Powers was booked for 9 in Walker, London, but failed to get here owing to the Lyceum Theatre fire

FANNY GILLETTE
AT LIBERTY
For Special Engagements after Dec. 2.
Address 77 West 87th Street, N. Y.

in Memphis which burned all his scenery and costumes. House dark 17, 18; Lewis Morrison 20-22. Carleton Opera co. then follows for a week.——THE BIJOU (J. H. Mittler, manager): Mattie Vickers did fairly good business the past week with A Circus Girl. Sadie Hasson in A Kentucky Girl.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Old Farmer Hopkins 4; small audience. Ex-Governor "Bob" Taylor in "Fool's Paradise," lecture, 22.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Patti Rosa 9; largest house of the season. Alba Heywood in Edgewood Folks 13.

TEXAS.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): The Huntley-Farley Comedy co., in repertoire 6 to 11; good business.——ITEM: J. H. Huntley has been at Paris, Texas, all the week with his wife, who has been critically ill, but is now much improved.

HOUSTON.—OPERA HOUSE (Henry Greenwall, manager): Milton Nobles presented The Phœnix to large houses matinee and night, 4. Miss Craigen and Mr. Paulding in A Duel of Hearts 6; well-pleased audience. The Dazzler and Grimes' Cellar Door 7, 8; fair business. Who Was the Sinner? a melodrama, the production of Mr. Beaumont Clarkson, a local author, was very well received by a good house 10.——ITEM: Edgar Baum joined the Craigen Paulding co. at Birmingham, Ala., as associate business manager.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): M. B. Leavitt's Spider and Fly 7; capacity of the house; audience well pleased. Alabama 11, and matinee (first appearance here) drew the most fashionable audience of the season. Frank C. Bangs, the leading man of Alabama, received merited applause and several encores. Masked Ball 22; Field's Minstrels 28; Patti Rosa 29; R. E. Graham in After the Ball 30.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): James B. Mackie in Grimes' Cellar Door 6, 7; light business. The Dazzler 9; good business. Alabama opened to a good house 12. Isle of Champagne, booked for 13, canceled. The Mexican Typical Orchestra—one of them—will take the date.——ITEM: Cos. are coming in somewhat scattering this month, though nearly all of them, so far, have done well, especially the good ones.

DENISON.—MCDOUGAL OPERA HOUSE (J. E. McDougall, manager): The Payton Comedy co. opened 6 to S. R. O.——WILKINSON'S OPERA HOUSE: Spider and Fly 13.

BRYAN.—COLUMBIA OPERA HOUSE (M. Gabert, manager): Milton and Dollie Nobles 6; S. R. O. Maida Craigen and Frederick Paulding in A Duel of Hearts to fair business 8. King's Comedy co. 23-25.

MCKINNEY.—OPERA HOUSE (W. H. Sims, manager): Georgia Minstrels 3; good business. Huntley Farley Comedy co. 6; poor business. Therese, the Orphan of Geneva, a drama, by home amateurs, 7, to a packed house. Pony Express booked for 27.——ITEM: J. H. Huntley did not appear here. He was detained in Paris, Texas, on account of the illness of his wife.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Milton and Dollie Nobles presented The Phœnix to a full house 8. Cosgrove and Grant's Comedians presented The Dazzler to a small audience 10; the curtain went up at 9:30 P. M. Spider and Fly, matinee and night, to a good house 11.

TEXARKANA.—GIDO'S OPERA HOUSE (Harry Ehrlich, manager): Milton Nobles, supported by a good co., presented The Phœnix to a very large and select audience 10. Spider and Fly 14; Patti Rosa 15; Al. G. Field's Minstrels 18.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Mike, managers): Milton and Dollie Nobles in The Phœnix to satisfactory business 6. Patti Rosa 22; Masked Ball 28; R. E. Graham in After the Ball 29.——GOSSIP: The season is much better than expected, and our local managers are offering a good class of attractions, which are doing far better than the majority of one-night stands.—Lugomar will be played by local talent 17 under the direction of John Waldron.

YOAKUM.—OPERA HOUSE (B. F. Stephenson, manager): Leslie Davis' Fifth Avenue co, 7, 8 in The Private Secretary and Michael Strogoff to good houses; performances poor.

CORSICANA.—MERCHANTS' OPERA HOUSE (Pinkston and Church, managers): Spider and Fly 8; large business. Alabama entertained one of the largest and most fashionable audiences that has visited the Merchant's this season 10. The Huntley Farley co. open for a week 13.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Peyton Comedy co. 13-19; popular prices.

AUSTIN.—HILLETT'S OPERA HOUSE (Ernest Rische, manager): Spider and Fly co. 6; packed house; audience highly pleased. The Dazzler 8; small house. Concert by local talent benefit B. P. O. Elks 9 to a good house. Manager Riscoe, of San Antonio, spent two days in Austin 8, 9, looking after his interests here. Alabama 14; Maida Craigen-Frederick Paulding 18. Thomas Q. Seabrooke was booked 16, but canceled the entire Texas circuit.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Savannah Amateur Minstrel co. to a good house 9. Lewis Morrison in Faust 10; S. R. O. Mania-Mason co. in Friend Fritz 11; big matinee and night performance at night to good business. Siberia 13, 14; fair business.

TAYLOR.—OPERA HOUSE (B. A. Booth, manager): James B. Mackie in Grimes' Cellar Door 4; light business.——ITEM: Manager Booth says business has been better this season than ever before, notwithstanding the hard times.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): James B. Mackie in Grimes' Cellar Door 10; good business. Performance well liked.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Alvin Joslin 6, 7; light business. Frank Daniels in his ever-welcome Little Puck 8, 9; large houses.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The Justin Adams' Comic Opera co. in pleasing repertoire began a week's engagement 13 to large business, with an advance sale that indicates a very successful week.

VIRGINIA.

RICHMOND.—MOZART ACADEMY OF MUSIC (T. G. Leith, manager): Herrmann 4-6; large and well-pleased houses. Marie Greenwood Opera co. 8-11; good business. The Black Crook opened a three nights' engagement 13 to S. R. O., and kept up the record throughout the engagement. Niobe next.——ITEM: The New Richmond Theatre will be opened with Wards and James co. 16, and, judging from the advance sale, their business will be immense.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): James Young 7, 8 to fairly remunerative business which, however, was made less profitable than it would have been by reason of election day and consequent excitement. The performances, Hamlet 7, and Richard III. 8, with Mr. Young in the title roles, were creditable and liberally applauded.

ALEXANDRIA.—LAWSON'S OPERA HOUSE (J. M. Hill, manager): Niobe 24; good house. Julie F. Ring deserves special mention as Hattie Griffin. Al Henry's Minstrels 27; The Burglar 29.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): Marie Greenwood Opera co. played for the benefit of the Elks to a packed house 13. Black Crook 18.

WASHINGTON.

TACOMA.—CORDRAY'S THEATRE (R. E. French, manager): The Calhoun Opera co. gave The Black Hussar 6-8; full houses. Mr. Cordray's recognized ability as an entertainment provider and R. E. French's popularity here drew to this house the best class of patrons in the recent engagement. It is evident that good entertainments at popular prices are in demand.——THEATRE (John W. Hanna, manager): Dark week ending 7.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Laughing Girl 6, 7; fair houses. Fairchild and Woodruff's Birth-Makers 8; light business. The Span of Life 13, 14.——CORDRAY'S THEATRE (J. F. Cordray, manager): The Calhoun Opera co. in The Black Hussar 9-12; crowded houses.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Niobe 9, 10; well pleased but limited audiences. Lillian Lewis 11, matinee and night, to light business.——GRAND OPERA HOUSE (Charles Feinler, manager): Master and Man 9-11; S. R. O. Zeb 13-15; large business.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Spider and Fly 7; fine house. Bartholomew and his horses 9-11, good business. Mason-Jacobs' Concert 14; Marie Greenwood 16.

WISCONSIN.

LA CROSSE.—THEATRE (J. T. Condon, manager): A packed house witnessed the production of The Merchant of Venice 6 by Modjeska at advanced prices. J. K. Emmett's new play, Fritz in Prosperity drew a fair house 10. McCarthy's Mishaps 14; Robert Downing 15.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Miss Fay, a spiritualist, entertained fairly large houses 5, 6. Modjeska, supported by Otis Skinner and a very strong co., presented The Merchant of Venice 8. Robert Downing in Richard the Lion-Hearted 16; large advance sale.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): James Whitcomb Riley to fair business.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Lillian Kennedy in She Couldn't Marry Three 6; Modjeska in Merchant of Venice 9; both to good business. Robert Downing in The Gladiator 17.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): Aristocracy 7 delighted a large and fashionable audience. Holden Comedy co. 13 opened a week's engagement in repertoire to a big house at popular prices.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): John Griffith in Faust had date of 7; paper all up and chart displayed at box office, but day before the date of the performance cancelled. Drew Comedy co. 16.

CANADA.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Richard Stahl's spectacular comic opera, Shing Ching, 13, 14; house crowded nightly.——ITEMS: Mr Stahl is traveling with the co. Local talent are rehearsing The Mascot for a charitable purpose.

VANCOUVER.—OPERA HOUSE (Evan Thomas, manager): The season opened 3 with Clara Lipman in The Laughing Girl to a good and well pleased audience. Shipped by the Light of the Moon 6; big business. Katie Putnam, Charles L. Davis, and Charles Dickson next.

LONDON.—THE GRAND (A. E. Roote, manager): Ole Olson 8; fair audience. The Gilbert Comic Opera co. in The Black Hussar 14-16 at popular prices.——ITEM: The sad news of Annie Pixley's death was received with deep regret in this city, where she had many friends. Her attachment to London was made strong by the fact that her only child is buried here. After cremation her ashes will be placed in his grave.

BROCKVILLE.—OPERA HOUSE (Lev. Southworth, manager): Shing Ching 15; large audience at advanced prices.

(Received too late for classification.)

SAN FRANCISCO.

SAN FRANCISCO, Nov. 14.

The Coquelin-Hading season has turned out better than expected. Beginning with last Wednesday night (the Modjeska productions) the attendance began to grow large, and for the succeeding four performances the receipts were big. Our theatregoers have awakened to the fact that Constant Coquelin and Jane Hading are really actors. The supporting co is excellent, and altogether the season of Abbey, Schoeffel and Gran's French co. has been a most interesting and delightful treat. On Thursday night Sardou's Thermidor will be given. Great preparations are being made for its production, and there is already a large "take." The co close their season here on Saturday night, departing immediately for Los Angeles, where they appear for one night in Camille, after which they go direct to New Orleans for one week and thence Eastward.

It is to be regretted that Fanny Davenport has had to play against Coquelin and Hading. The latter have hurt her business downstairs, as has been keenly noticed last week, when a "drop" has occurred every night. The upper portion of the Baldwin still continues full. Cleopatra was given again last night, and will be repeated to-night for the last time. To-morrow evening La Tosca will be played, and will bring the three weeks' season to a close on Saturday night. Next Monday night Joe Murphy begins a two-weeks' engagement opening in Fred. Marsden's Shaun Rhue. For the first time in the history of the theatre, under the management of Al. Hayman, the prices of admission will be lowered during this engagement.

The California Theatre has done a phenomenal business all week, and Peter F. Daily and A Country Sport are in high gear. Every night before seven o'clock every seat has been sold, and with possibly one exception, A Country Sport leads everything in point of receipts that has ever played in the house. It is not the play but the people that has created this success. Next Monday evening Frank Daniels in a revised edition of Little Puck will appear.

Ethel Brandon was the recipient of a well-earned and much deserved benefit last evening at Stockwell's Theatre, when East Lynne was played with the beneficiary in the dual role, Lady Isabel and Mabel Vane. Her impersonation of the characters was natural and full of good points. Miss Brandon is a painstaking actress, being versatile in the range of roles played by her and clever in either drama, comedy or tragedy. The house was well filled and the applause given Miss Brandon quite effusive. East Lynne will be played all this week, which terminates the stock season at this house. On Monday evening the equestrian farce-comedy entitled, The Country Circus, will be presented. Mlle. Rhea, in her play, The Queen of Sheba, is billed for the 4th proximo.

The Danites was played at the Alcazar Theatre last evening to a slim attendance. Not since this place has reopened has it had a full house. The bill last night was The Danites, in which Mrs. McKee Rankin did not appear in her original character of Billy Piper. Her husband, McKee Rankin, played Sandy, but it was not his Sandy of wooden times. At one time a conscientious and painstaking actor, Rankin has fallen into an indifferent mood, which spoils every character that he attempts to play. A new melodrama, Montana, is underlined, as also a story of Southern life, called Tennessee.

Strauss' A Night in Venice was sung at the Tivoli Opera House last night. The performance was a wretched one. Next Monday night Said Pasha will be given, when Fritz Hartman will reappear after an absence of several weeks on a trip East.

The Orpheum Theatre, with a good variety co., is doing a large business. The Barra Troupe of musical acrobats have been added to the already large and strong specialty show, and the managers are reaping a good harvest, and will continue to do so if the place is properly managed.

Augusta Cottlow, the wonderful child pianist, has given two recitals here to poor business. Cause: bad management on the part of the New York agency. Concerts must be worked up and stinting a few dollars is not calculated to make them pecuniary successes.

Edgar Strakosch, the genial manager of the Coquelin-Hading comb., and who represents Abbey, Schoeffel and Gran, has not been in the best health since his arrival in this city. There is nothing serious about his malady only an annoying one, but quietude and good care will bring him around all right. His friends sincerely trust so as Strakosch is a favorite in and out of the profession.

It was quite a shock to hear of poor Annie Pixley's demise on the 9th inst., on the Pentonville road, at the home of her brother-in-law, Edward Fulford, England. It was about twenty years ago that Annie made her debut in this city. Always a favorite, winning in manner, genial in temperament and faithful to friends, her career was watched with eager solicitude. Her first pronounced success was in this city at the Grand Opera House on Jan. 16, 1876, when she appeared in the title role of the spectacle Snowflake. After that she went to Australia and was equally successful there. She was the principal support of McKee Rankin and Joseph Jefferson, and with the latter played Gretchen in Rip Van Winkle in the highest grade of excellence. It was in T. E. McDonough's co. that Annie Pixley made an instantaneous hit in Bret Hart's dramatization of his own story M'liss. She played the part all over the United States and won fame and fortune with it. About six years ago she returned to this city, appearing in The Deacon's Daughter. That engagement nearly broke her dear little heart. It was anything but successful. It was cold and unprofitable and it seemed as if poor Annie had come back to the home of her childhood to play to strangers. It was a truthful reminder of Rip Van Winkle's words: "Are we so soon forgotten when we are gone?" It is doubtful whether Annie Pixley ever got over that episode, and when she left the golden shores of the Pacific she did so never to return again. Her real name was Shea, she being an infant when her parents brought her to San Francisco. Her father soon after coming here died and her mother married a man named Pixley, from whom the children took that name. In 1877 or thereabouts she married Robert Fulford, an actor, and this union blessed them with a child, who died a few years ago at their home, East of the Rockies. One great regret of her death is that she could not have again appeared in the city of her first triumphs and overcome the harsh criticism and treatment to which she was subjected in 1883. Poor Annie Pixley has ended her troubles. May she sleep the sleep of peace now, henceforth, and forever.

Another favorite and truly Californian production—Lotta—our Lotta—is in this city, to remain during the Winter. She comes here for a much-needed rest and to enjoy the balmy weather of a California Winter. In an interview she is made to say that she has retired from the stage, but her friends—and they are legion—who see her just as she always was and is, think differently, and believe that after she has rested she will appear again, and that, too, in the city of her first triumphs. She seems to be as lively and vivacious as ever, and it is hoped that her visit will be the means of restoring her completely to health, and that she may be spared to the stage for many years to come.

HARRY J. LASK.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be notified to us to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey): Salt Lake City, Utah, Nov. 24, 25, Denver, Col., 27 Dec. 2.

A TEMPERANCE TOWN: New York city Sept. 18—indefinite.

ALABAMA (John W. Hamilton, mgr.): Weatherford, Tex., Nov. 21, Dallas 22, 23, Gainesville 24, Sherman 25, Denison 27, Texarkana, Ark., 28, Camden 29, Pine Bluff 30, Hot Springs Dec. 1, Little Rock 2.

ADA GRAY: Newark, N. J., Nov. 20-25.

ARISTOCRACY (Frohman and Haymar, mgrs.): Philadelphia, Pa., Nov. 20-25.

A BREEZY TIME (Fitz and Webster): Carmi, Ill., Nov 21, Princeton, Ind., 22, Washington 23, Seymour 24, Madison 25, Columbus 27, Greensburg 28, Connersville 29, Muncie 30, Wabash Dec. 1, Kokomo 2.

A BRASS MONKEY: Chicago, Ill., Nov. 13-Dec. 2, St. Louis, Mo., 4-9.

A CRACKER JACK (George W. Nicolai, mgr.): Middletown, N. Y., Nov. 21, Port Jervis 22, Hoboken, N. J., 23-25, Bridgeport, Conn., 30-Dec. 1, Brooklyn, E. D., 4-9.

A. M. PALMER STOCK: Columbus, O., Nov. 20-22, Louisville, Ky., 23-25, New Orleans, La., 27 Dec. 2, Memphis, Tenn., 4-6 Nashville 7-9.

ALEXANDER SALVINI (W. M. Wilkison, mgr): New York city Nov. 27—indefinite.

ALCAZAR STOCK: San Francisco, Oct. 17—indefinite.

A RAILROAD TICKET (W. W. Freeman, mgr): Chicago, Ill., Nov. 20-25.

ANNIE WARD TIFFANY (Charles H. Greene, mgr.): Providence, R. I., Nov. 20-25, Newport 27, Norwich, Conn., 28, Willimantic 29, Hartford 30.

ACROSS THE TRAIL: Brooklyn, N. Y., Nov. 20-25.

AUNT BRIDGET: Philadelphia, Pa., Nov. 20-25.

A BUSY DAY (Harry Crandall, mgr.): Philadelphia, Pa., Nov. 20-25.

BRAVING THE WORLD: San Francisco, Cal., Nov. 20-25.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Chicago, Ill., Nov. 20-Dec. 2.

BOSTON GRAND OPERA HOUSE STOCK (A. H. Dexter, mgr.): Boston, Mass., Nov. 20-Dec. 2.

BALDWIN-MELVILLE: Cedar Rapids, Ia., Nov. 20-25, Dubuque 27-Dec. 2.

BOTTOM OF THE SEA (W. A. Brady, mgr.): Pittsburg, Pa., Nov. 20-25.

BESSIE BONEHILL: New York city Nov. 13-Dec. 9.

BURR AND BENNETT COMEDY: Torrington, Conn., Nov. 20-25, Meriden 27 Dec. 2, Willimantic 4-9.

BY WITS OUTWITTED (Hennessy Leroyle, prop.): Madison, S. D., Nov. 21 Sioux Falls 22, Charles City, Ia., 25.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Pittsburg, Pa., Nov. 20-25, Cleveland, O., 27-Dec. 2.

CORA VAN TASSELL: Lawrenceburg, Ky., Nov. 21, 22, Nicholasville 23-25.

CHARLES DICKSON: Spokane, Wash., Nov. 20-21, Ellensburg 22, Tacoma 23, Victoria, B. C., 24, 25, Vancouver 27, 28, Seattle, Wash., 30 Dec. 2, Portland, Ore., 4-9.

CLARA MORRIS: Lincoln, Neb., Nov. 22, Beatrice 23, Topeka, Kan., 24, St. Joseph, Mo., 25, Washington 27, 28, Galesburg, Ill., 29, Keokuk, Ia., 30, Decatur, Ill., Dec. 1, Effingham 2, Pittsburg, Pa., 4-9.

COOK DRAMATIC (Robert Cook, mgr.): Mauch Chunk, Pa., Nov. 20-25.

CHARLEY'S AUNT (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CRUST OF SOCIETY: St. Paul, Minn., Nov. 23-25.

CLARK AND CHATTERTON'S PLAYERS: Boone, Ia., Nov. 20-25.

COQUELIN-HADING (Abbey, Schoeffel and Gran, mgrs.): Los Angeles, Cal., Nov. 21.

COUNTRY COUSIN: Wheeling, W. Va., Nov. 23-25.

COUNTRY SQUIRE: Cincinnati, O., Nov. 20-25.

CASINO COMEDY: Sunbury, Ont., Nov. 20-21, Wortmanton 23-24, Webbwood 30-Dec. 2.

CORSE PAYTON (David J. Ramage, mgr.): Little Falls, Minn., Nov. 20-25.

CARRIE TURNER: Providence, R. I., Nov. 21, 22, Albany, N. Y., 23-25, Worcester, Mass., 27, 28, Rochester, N. Y., 30 Dec. 2.

COUNCILLOR'S WIFE (Charles Frohman, mgr.): New York city Nov. 6—indefinite.

CARRIE LOUIS (Howard Wall, mgr.): Steubenville, O., Nov. 20-24.

COUNTY FAIR (Arthur G. Thomas, mgr.): Washington, D. C., Nov. 20-25.

DANGER SIGNAL (E. J. Abram, mgr.): Frankford, Pa., Nov. 21, Westchester 22, Lancaster 23 Lebanon 24, Harrisburg 25, Baltimore, Md., 27 Dec. 2, Huntington, W. Va., 4, Ironton, O., 5, Portsmouth 6, Mt. Sterling, Ky., 7, Paris 8, Lexington 9.

DR. BILL (Southern, Edgar T. Wilson, mgr.): Columbus, Miss., Nov. 21, Greenville 22, Vicksburg 23, Natchez 24, 25, Jackson 27, Monroe, La., 28, Shreveport 29, Marshall, Tex., 30, Tyler, Dec. 1, Palestine 2, Bryan 4, Brenham 5, Galveston 6, Houston 7, San Antonio 8, Austin 9.

DIAMOND BREAKER (Neil Florence, mgr.): Altoona, Pa., Nov. 21, Houtzdale 22, Blairsville 23, McKeesport 24, 25, Wheeling, W. Va., 27-29, Dayton, O., 30.

DR. BILL (Eastern, George W. Sammis, mgr.): Haverhill, Mass., Nov. 21, Lawrence 22, Dover, N. H., 23, Portland, Me., 24, 25, Biddeford 27, Nashua, N. H., 28, Laconia 29, Manchester 30, Taunton, Mass., Dec. 1, Brockton 2, Fitchburg 4, Lowell 5, Marlboro 6, Newport, R. I., 7, New Bedford, Mass., 8, Fall River 9.

DISTRICT FAIR (A. Y. Pearson, mgr.): Chicago, Ill., Nov. 20-25.

DREW COMEDY: Chicago, Ill., Nov. 20-Dec. 2.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Ogdensburg, N. Y., Nov. 21, Watertown 22, Syracuse 23-25, Troy 27 29, Albany 30-Dec. 2, Schenectady 4, Utica 6, Scranton, Pa., 6, Wilkesbarre 7, Reading 8, Pottsville 9.

DEVIL'S MINE: Boonton, N. J., Nov. 21, Red Bank 22, Wilkesbarre, Pa., 23-25, Toronto, Ont., 27-Dec. 2.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): St. Joseph, Mo., Nov. 25.

EUNICE GOODRICH: Wilkesbarre, Pa., Nov. 20-25, Green Park, N. Y., 27 Dec., Portland, Me., 4-9.

E. S. WILLARD: Baltimore, Md., Nov. 20-25, New York city 27 Jan. 27.

EDWIN ELLSLER (Will C. Ellsler, mgr.): Nashville, Tenn., Nov. 20-22, Louisville, Ky., 23-25, Dayton, O., 26, 23, Columbus 28 29, Indianapolis, Ind., 30-Dec. 2, Englewood, Ill., 4, Aurora 5, Joliet 6, Streator 7, Springfield 8, Bloomington 9.

EMPIRE THEATRE: Moberly, Mo., Nov. 20-22, Chillicothe 27 Dec. 2.

8 BELLS: Harlem, N. Y., Nov. 20-25.

EDGEWOOD FOLKS (Alba Heywood, O. W. Heywood, mgr.): Owensboro, Ky., Nov. 20, Hopkinsville 22, Bowling Green 23, Harrodsburg 24, Danville 25, Winchester 27, Mt. Sterling 28, Lawrenceburg 29, Frankfort 30, Georgetown Dec. 1, Maysville 2, Chillicothe, O., 5, Athens 6, Newark 8, Millersburg 9.

ENEMIES OF LIFE: Wheeling, W. Va., Nov. 21, 22, Marietta, O., 23, Parkersburg, W. Va., 24, Connecton, O., 25, Newark 27.

EVANS AND HOEY (W. D. Mann, mgr.): New York city Nov. 20-Dec. 2.

E. H. SOTHERN (Daniel Frohman, mgr.): Washington, D. C., Nov. 20-25.

EZRA KENDALL: Cincinnati, O., Nov. 20-25, Louisville, Ky., 27 Dec. 2.

FAUST (Morrison's Western): Titusville, Pa., Nov. 21, Meadville 22, Bradford 23, Oil City 24, Franklin 25, Beaver Falls 27, McKeesport 28, East Liverpool, O., 29, Canton 30, Warren Dec. 2, Youngstown 2, Salem 4, Lancaster 6, Chillicothe 7, Marietta 8, Parkersburg, W. Va., 9.

FRANK DANIELS (James E. Moore, mgr.): San Francisco, Cal., Nov. 20-Dec. 2.

FLAG OF TRUCE (Walter Sanford's): Jersey City, N. J., Nov. 20-25.

FOLAN MORRIS: Indianapolis, Ind., Nov. 21, 22, Columbus, O., 23-25.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Trenton, Mo., Nov. 21, Chillicothe 22, Brookfield 23, Lexington 24, Richmond 25, Kansas City 27-Dec. 2.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Naugatuck, Conn., Nov. 21, Meriden 22, Norwich 23, Manchester 24, Bristol 25, Hartford 27, Waterbury 28, Danbury 29, Poughkeepsie, N. Y., 30.

FRIENDS (Harry A. Lee, mgr.): Salt Lake City, Utah, Nov. 20-22, Ogden 23, Park City 24, Provo 25, Aspen Col., 27, Leadville 28, Salida 29, Pueblo 30-Dec. 1, Colorado Springs 2.

FOREPAUGH STOCK: Philadelphia Aug. 28—indefinite.

FINNIGAN'S BALL (Murray and Mack): Chillicothe, O., Nov. 21 Portsmouth 22, Ashland, Ky., 23, Ironton, O., 24, Circleville 25, Columbus 27-29.

FABIO ROMANI (Aiden Benedict, mgr.): Hanover, Pa., Nov. 21, Lancaster 22, Harrisburg 23, Huntington 24, McKeesport 25.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): Harlem, N. Y., Nov. 20-25.

GLEN-DA LODGE (W. H. Power, mgr.): Brooklyn, N. Y., Nov. 20-25.

GENEVIEVE CARPENTER: Blossburg, Pa., Nov. 23.

GRAHAM EARLE: Hoopeston, Ill., Nov. 20-25.

GLEASON THEATRE: Philippi, W. Va., Nov. 20-25.

GLASSFORD COMEDY: Hackensack, N. J., Nov. 20-25.

G. G. G. COMEDY: North Baltimore, O., Nov. 20-25.

GRIMES' CELLAR DOOR (James B. Mackie): Selma, Ala., Nov. 22, Montgomery 23, Eufaula 24, Americus, Ga., 25, Columbus 27, Macon 28, Savannah 29, Augusta 30, Atlanta Dec. 1, 2, Birmingham, Ala., 4, Huntsville 5, Chattanooga, Tenn., 6, Knoxville 7, Lexington, Ky., 8, Winchester 9.

GRAY AND STEPHENS: Columbus, O., Nov. 20-25.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Boston, Mass., Nov. 13-25.

GIRL I LEFT BEHIND ME (No. 2, Charles Frohman, mgr.): Jacksonville, Ill., Nov. 21, Decatur 22, Bloomington 23, Peoria 24, Aurora 25, Milwaukee, Wis., 27 Dec. 2.

GUS WILLIAMS (George W. June, mgr.): Pittsburg, Pa., Nov. 20-25.

GIRL SPY: Alliance, O., Nov. 20-25, Gouverneur, N. Y., 27 Dec. 2, Steubenville, O., 4-9.

HALLEN AND HART (James J. Brady, mgr.): Philadelphia, Pa., Nov. 20-25, New York city 27-Dec. 2.

HELD IN SLAVERY: Jersey City, N. J., Nov. 20-25.

HENSHAW AND TEN BROECK (James L. Lederer, mgr.): Troy, N. Y., Nov. 21, Schenectady 22 Poughkeepsie 23, Peekskill 24, Trenton, N. J., 25.

HUMPTY DUMPTY (Bates Bros., props.): Woburn Mass., Nov. 21, Beverly 22, Gloucester 23, Rockland 24, New Bedford 25, Woonsocket, R. I., 27.

HOFFMAN COMEDY: Elk Garden, W. Va., Nov. 20-25.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Greenfield, Mass., Nov. 21, Northampton 22, Holyoke 23, Springfield 24, 25.

HOUSE ON THE MARSH (Mervyn Dallas, mgr.): South Framingham, Mass., Nov. 21, Northampton 28, Greenfield 29, Holyoke 30, Pittsfield Dec. 1, Poughkeepsie, N. Y., 2.

HOSS AND HOSS (W. G. Smyth, mgr.): Fort Scott, Kans., Nov. 21, Sedalia, Mo., 22, Hannibal 23, Jacksonville, Ill., 24, Springfield 25, Peoria 27, Streator 28, Lafayette, Ind., 29, Fort Wayne 30, Lima, O., Dec 1, Greenville 2, Lancaster 4, Wheeling, W. Va., 5, McKeesport, Pa., 6, Johnstown 7, Cumberland, Md., 8, Hagerstown 9.

HARRIGAN'S STOCK (H. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HENRY IRVING (Henry E. Abbey, mgr.): New York city Nov. 6-Dec. 30.

HARRY LINDLAY: Belleville, Ont., Nov. 21, 22.

HARRISON'S SELECT PLAYERS: Still Water, Okla. Ter., Nov 20-25.

IS MARRIAGE A FAILURE?: Mt. Vernon, Ill., Nov. 21, Centralia 22, Duquoin 23, Anna 24.

IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23—indefinite.

INDIAN HERO (W. L. Dobson, mgr.): Manchester, N. H., Nov. 20-25.

JUST LARKIN (Ezra Kendall, mgr.): Washington, D. C., Nov. 20-25.

JAMES T. POWERS: Chicago, Ill., Nov. 13-25, Lynn, Mass., 27, Manchester 28, Lowell 29, Taunton 30, Brockton Dec. 1, Haverhill 2.

[CONTINUED ON PAGE 25.]

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 6, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 9 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing-Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - -. NOVEMBER 25, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

ABBEY'S—HENRY IRVING, 8 P. M.
AMERICAN—THE PRODIGAL DAUGHTER, 8 P. M.
BIJOU—EVANS AND HOEY, 8:20 P. M.
BROADWAY—ERMINIE, 8 P. M.
DALY'S—APRIL WEATHER, 8 P. M.
EMPIRE—THE COUNCILLOR'S WIFE, 8:15 P. M.
FOURTEENTH—MAINE AND GEORGIA, 8 P. M.
GRAND OPERA HOUSE—JAMES O'NEILL, 8 P. M.
HARRIGAN'S—THE WOOLLEN STOCKING, 8:15 P. M.
H. R. JACOBS'—THE SCOUT, 8 P. M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA, 8 P. M.
LYCEUM—AN AMERICAN DUCHESS, 8:15 P. M.
NIBLO'S—OLAF, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
PEOPLE'S—THE POLICE PATROL, 8 P. M.
STANDARD—CHARLEY'S AUNT, 8:15 P. M.
STAR—RIP VAN WINKLE, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

BROOKLYN.

AMPHION—TRIP TO CHINATOWN, 8 P. M.
COLUMBIA—THE OTHER MAN, 8 P. M.
EMPIRE—THE POWER OF GOLD, 8:15 P. M.
GRAND OPERA HOUSE—THE POWER OF THE PRESS, 8 P. M.
NEW PARK—LEND ME YOUR WIFE, 8 P. M.

CLASSIC Chicago is greatly pleased with Mr. MANSFIELD'S Shylock. New York was delighted with The Merchant of Venice in which Mr. MANSFIELD appeared. Chicago is glad that the dance of wood nymphs, seen here in the play, was not performed there, and one of the critics adds that this is a proper "recognition of the fact that Chicago, unlike New York, has not yet gone daft on the subject of dancing." And yet some of the Midway Plaisance features of a saltant nature—very salt, by the way—are not drawing enormously in New York.

WILLIAM BIRCH—known in minstrel memories as "BILLY"—appeared as a spectator in a city theatre, one night last week, bearded and gray, and remarked as he looked upon the comedy set forth for his own and others' entertainment: "There is nothing new under the sun." And WILLIAM—yclept "BILLY"—was right.

IT is announced with a certainty based on long observation and experience by Professor ASGER HAMERICK, the director of the Peabody Conservatory of Music at Baltimore, that chickens talk. We should like to hear some chicken pronounce the professor's name.

THE London critics do not take kindly to AUGUSTUS DALY'S original "arrangement" of The School for Scandal. They think that SHERIDAN was something of a genius himself. But the London critics have not taken kindly to any of Mr. DALY'S endeavors in that metropolis.

PADEREWSKI played at a matinee at St. James' Hall, London, the other day, to £1,060. This probably beats the record of a solitary entertainer. Great is art combined with a picturesque personality.

THE very proper and natural tendency of Vassar students was shown by the title of the play they produced last Saturday night—Our Boys.

BAD TASTE.

WITH its usual lucidity and its ever-present wit, the New York *Sun* the other day commented on the appearance of HENRY IRVING, TOMASSO SALVINI, JOSEPH JEFFERSON, and PARKE GODWIN on the stage of the Madison Square Concert Hall, at the ceremonies in memory of EDWIN BOOTH.

The *Sun* remarked that all the eulogies delivered by these celebrated men were excellent, and that "each of them was naturally and properly suffused with sentiment." But it expressed the opinion that Mr. GODWIN'S "delivery was even finer and more impressive than that of any of the three professional actors who spoke from the stage."

HENRY IRVING, TOMASSO SALVINI and JOSEPH JEFFERSON did not appear on that stage to act, although they are actors. Each of these distinguished men had some sentiment to express that was the product of association with and love for the great actor whose death all had gathered to publicly mourn. And Mr. GODWIN'S tribute, probably also based on personal esteem, lost nothing of potency because it was impressively pronounced.

The *Sun*, which finds little fault with IRVING, SALVINI, and JEFFERSON as actors, because little fault is legitimately to be found with them, should not, through its distinguished editor—who writes very well, and at times amusingly, but who cannot act—have used their personalities or the BOOTH occasion for the purpose of venting an ancient enmity between its editor and Mr. GODWIN under the guise of compliment to the latter ornament of the *literati*.

THERE are points beyond which realism ceases to attract. During the presentation of a sensational border play in Elizabeth, N. J., on Saturday night, two wolves used to give reality to a scene escaped through a netting and started toward the main entrance, while the manager bestirred himself in pursuit with a club. One of the wolves was caught in a private box, and the other was subdued behind the curtain. The boys in the gallery, safe from danger, were delighted, but the play was finished to empty benches down stairs. This would seem to be a matter for reflection on the part of managers who depend so much upon real animals, sure enough engines, practical saw mills, and the like. It will require only an explosion of a real steam boiler in some play to emphasize the warning. But perhaps, even in that event, the lesson would be lost upon the manager, although it might be impressed upon the audience, for such managers, practical in everything, no doubt carry insurance.

HENRI ROCHEFORT, who in his early days achieved some measure of fame as a playwright, has since his enforced residence in London written the libretto of a grand opera on Mazeppa, the music for which has been composed by LÉOPOLD DE WENZEL. Between 1856 and 1866 he produced no less than eighteen pieces in Paris theatres. Apropos of his latest work he is referred to as "a dramatist in exile." Mazeppa will probably prove whether as a dramatist he ought to remain in exile.

QUEEN LILIUOKALANI has the centre of the stage. But will she get back to the throne?

FOOTLIGHT FUN.

TATTERSALL—Wot ye been doin', W'aggers?
WAGGERS—Travelin' with a theatre company.
TATTERSALL—What part did you play?
WAGGERS—Didn't play no part. I joined 'em when they was walkin' back to town.—*Puck.*

THE ACTOR—I say, Jane, what is the difference between a bill-board and a board-bill?
ACTOR'S WIFE—Well, you can't jump the bill-board.—*Life.*

AUTHOR—I have a great idea for a farce-comedy.
MANAGER—All right; go ahead and write it. Only leave the idea out.—*Judge.*

BRYCE—What made De Kantis swear off?
WARNUM—He went to the theatre 'full the other night, and saw the serpentine dance.—*New York Herald.*

O'ROURKE—Why don't you go out and support Jessie Jumper, the soubrette star? She'd take you as leading man in a moment.
O'CONNOR—I tried that last season, old man, and found her simply unsupportable.

RANKIN—Goodness! What's that?
JENKINS—That's the German prima donna over the way practising the finale of the Goetterdaemmerung.
RANKIN—Oh, blast the prima donna! I thought it was an explosion.

PERSONAL.

BARRETT.—Wilson Barrett, Maud Jeffries and Haidee Wright, his leading ladies, and twenty-three members of his company, arrived in New York on the *Teutonic* on Wednesday, and left on Thursday for Boston, where he opened his season last night.

FOOTE.—Katherine Lucile Foote, of whom note has been made in THE MIRROR, has canceled her three years' engagement with Henry Lowenfeld of the Prince of Wales Theatre, London.

ROBERTS.—R. A. Roberts fell while running to catch a car after the performance of Maine and Georgia, last Friday night, and sustained a painful injury to his hip. He was about the next day, but had lost the grace of his carriage, and is still limping.

MCKINNEY.—John W. McKinney, business manager of the De Wolf Hopper Opera company, was a caller at THE MIRROR office on Friday. He says Hopper is playing to phenomenal business on tour.

FIGMAN.—Max Figman, the comic opera comedian, has signed with T. Henry French for the Voyage of Suzette.

ROBERTS.—J. B. Roberts, representing the Philadelphia branch of the Actors' Order of Friendship, was in town on Thursday, to take steps to secure Edwin Booth's bequest of $5,000 to that order.

FISKE.—Harrison Grey Fiske is expected back in New York to-day (Tuesday) from Boston, where he went to witness the first performance of his play, Hester Crewe, in which Minnie Maddern Fiske plays the title part.

TUTHILL.—Ben Tuthill, representing the Whitneys' interest in The Fencing Master, is in New York with headquarters at the American Exchange.

WALKER.—It was stated in our last week's issue that Jessie Nordica, a niece of Lillian Nordica, had been engaged for The Algerian company. The young singer's name is Grace Walker, and she will be so known on the stage and off.

BRAGGINS.—Nellie Braggins joined the Venus company at the Park Theatre, Boston, on Monday. She plays the part originated by Fanny Johnson, the latter having been recast to appear as Venus.

GLASER.—Lulu Glaser, the soubrette of Francis Wilson's company, is reported to be engaged to a young man with three millions.

DUPREE.—Frank Dupree, who has been press agent of the Imperial Music Hall for several months, is now both press agent and business manager of the house.

FLETCHER.—Charles Leonard Fletcher has been especially engaged to play the opposite part to Mrs. D. P. Bowers in the Coghlans' production of A Woman of No Importance at the Fifth Avenue Theatre next month.

SCHWAB.—It is reported that Fred. Schwab, musical critic of *Town Topics*, will figure in a similar capacity for the *Daily America* this Winter.

YOUNG.—Pierre Young, the baritone, has joined The Algerian company at Daly's.

CLINE.—C. B. Cline is indignant that a report should have spread that Koster and Bial's is to have grand opera under the sole direction of Oscar Hammerstein. The rumor grew out of the fact that a minor theatrical paper reprinted a last year's plan of Mr. Hammerstein in which he announced that his grand opera season would begin on Jan. 23.

JEFFERSON.—Joseph Jefferson has engaged to make a short lecture tour in January, appearing in the leading cities.

LESSING.—Madge Lessing has been engaged by Manager Krauss to appear at the Imperial Music Hall.

JOYCE.—It would seem that Jennie Joyce has permanently retired from the concert halls.

VAUGHN.—According to the press agent, Theresa Vaughn, of 1492, is paid $500 a week by E. E. Rice.

BIRCH.—"Billy" Birch, of the once famous firm of Birch and Backus, is living in retirement in New York.

MURTHA.—Frank Murtha says he will have a new theatre here next season.

LIPSNER.—George Lipsner is at work on a play for Lewis Morrison. Mr. Lipsner is a New Orleans writer.

ALBAUGH.—J. W. Albaugh, Jr., acting manager of Albaugh's Lyceum Theatre, Baltimore, was in New York recently arranging bookings for his house.

LANGDON.—Edith Ethel Langdon, the juvenile actress, who has been suffering from throat and lung trouble, has gone to a hospital in Boston.

GROVER.—William F. Grover, who has presided at the Brooklyn Park Theatre box-office since the beginning of the present season, is a favorite with Brooklyn theatre-goers, his unfailing courtesy and patience winning for him many friends among the matinee maidens of the city of churches.

A MATINEE OF MONOLOGUE.

If Charles Barnard wished to make a favorable first impression upon the audience assembled to witness his monologue entertainment at the Berkeley Lyceum one afternoon last week, he would have done well to omit the first sketch described on the programme as "New York, a character sketch in five parts." Fortunately for the audience, only part first was given. It consisted of five scenes, the first of which contained nothing more interesting than a young woman sitting on a kitchen table chopping mince-meat and indulging in a great deal of dreary prattle. The succeeding scenes were equally dull, the only enjoyable moment being when, after brushing her hair and putting on a pair of clean cuffs, the young woman announced that she was going down to dinner. This was only interesting because it gave the stage hands the cue to draw the curtain.

Gay Head, in which Thomas Whiffen appeared, is a pretty conceit, full of pathos and quiet interest, and, with the exception of Mr. Whiffen's attempt at violin playing, it was thoroughly enjoyable. The same may be said of Celia, which introduced May Robson in a well-drawn character, interpreted with a naturalness that almost made the audience forget that she was talking to empty chairs and the scenery, where the remainder of the cast were supposed to lurk, invisible to the audience.

A play given by one person is certainly a great saving of salaries, but we must confess to a fondness for a style of entertainment less suggestive of a telephone conversation.

BLUE GRASS.

"Cyril Norman is going to make money with Blue Grass," said Manager Branch O'Brien last week. "The cast has been greatly strengthened, and the play now goes with vim and ginger. Mrs. Cyril Norman has made an unmistakable impression by her refined, earnest and womanly performance of the leading role, and when Blue Grass is seen in New York in the Spring, for which I am negotiating time, this clever Kentucky romance will make a sensation. I have succeeded in booking Blue Grass solid to March 1, and I am happy."

SOLOMON HAS CLOSED.

Fred Solomon, writing from Buffalo, says: "I had to close my season last Monday night in Rome, N. Y., on account of Miss Drew Donaldson's retirement from the company. She was suddenly called away by her mother's illness, and I could not secure any one to take her place. I have joined the Whitney-Mapleson Opera company as principal comedian, and will open in The Fencing Master as the Duke at Toronto on Monday."

LETTERS TO THE EDITOR.

MR. POWERS DENIES.

CHICAGO, ILL., Nov. 14, 1893.

To the Editor of the Dramatic Mirror:

SIR,—I am aware that reports have been circulated to the effect that I have closed, or am about to close, my season with Walker, London.

Permit me to say that these rumors are unqualifiedly false. Had I wished to close my season for any consideration, the fire at Memphis, in which I lost all my scenery and costumes would have been sufficient excuse.

The fact that I took my company to Chicago, rebuilt my scenery, and reopened there should be all sufficient evidence that I have faith in my play and my ventures.

I furthermore beg to state, that my company is paid in full for some days in advance of this date and that I owe little or nothing to anyone.

The scenery and properties that were burned at Memphis were paid for and for everything, including the new scenery built at Chicago, I hold receipts in full.

We have no idea of closing, and are not kicking at the business we are doing. We went out to stay, and we haven't changed our minds. The well-known source of the rumors should be a complete refutation, and under this head let me say that it is the fate of most men to suffer most at the hands of those who owe them most. In this regard I do not stand alone, and the solid people of the profession will stand by me now as ever ready to aid me with their sympathy and support me in my honest endeavor to push to the front on the stepping stones of decency, honor and integrity. As for the "roasters" why—who cares what they think, do or say? Yours truly,

JAMES T. POWERS.

A MANAGER COMPLAINS.

MT. CARMEL, ILL., Nov. 13, 1893.

To the Editor of the Dramatic Mirror:

SIR,—As your esteemed, worthy, and impartial paper is the great recourse of those whose wrongs are too trivial to resort to law, I ask the publication of the following statement of facts:

I have a contract with Sutherland and Ewald, managers of the Streets of New York, for Nov. 2. On Oct. 20, Colonel A. B. Scoville, their agent, informed me by postal of their intention to fill the date and on Oct. 27 he reiterated, and said, "I will be there shortly to bill for Friday, Nov. 2. A change of one day in my booking." The last postal was received the day before one of our weeklies went to press. I wrote up "ad." and "locals" and put them in, but neither agent nor attraction came. A few days ago, I wrote Sutherland and Ewald and duly claimed actual expenses incurred, namely, $85, which is proportion of rent I have to pay and bill for "ad." You will therefore see I was not unreasonable. They forwarded my letter to the present manager, one D. D. Smith. His reply is unbusinesslike, ungentlemanly and bluff. I ask, is this the way for an attraction to fulfil its contracts or repudiate a manager's just and modest claim?

Very truly yours,
DICK FERRIS,
Manager Opera House,
Mt. Carmel, Ills.

AN ERROR CORRECTED.

NEW YORK, Nov. 17, 1893.

To the Editor of the Dramatic Mirror:

SIR,—As a matter of dramatic history permit me to make a correction of your obituary notice of Annie Pixley, in your last week's issue.

In it you state that she made her first appearance in this city in M'liss at Niblo's Garden on Sept. 23, 1874. The play was produced then on or about that time, but not by Miss Pixley. It was done by Kittie Mayhew.

It was advertised to be done at the Grand Opera House by Miss Pixley under the management of John S. McDonough the following month, but Miss Mayhew, claiming the rights of the play, procured an injunction and stopped it.

Miss Pixley's first appearance in New York city in the play of M'liss, was made at the Standard Theatre on March 22, 1880 the cast comprising: John E. McDonough, Ben G. Rogers, W. F. Johnson, Robert Fulford, Frank Kilday, Robert Hays, Mrs. Alice Gray, Miss Marion—Mr. McDonough's daughter—and yours truly,

BOBBY WOOD.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Egbert W. Fowler has sold a one-act play entitled A Matrimonial Advertisement, to Walter H. Baker and company of Boston.

* * *

C. W. Roche recently presented at Lima, O., his latest drama, A Miner's Wife, to a large and well-pleased audience. He was supported by Minnie McLeod, formerly of Rhinehart's Opera company, and a strong amateur company.

* * *

Across the Trail was brought out at Elizabeth, N. J., last Saturday.

* * *

Frank E. Swan has dramatized Edward Bellamy's Looking Backward. The piece is to be produced next season.

* * *

Will Norman is the author of A Friend of the Family and a curtain raiser called How Mamma Got My Coat. Both pieces have been purchased by James Croyle and are now presented by his company on the road.

* * *

Sir Augustus Harris has secured the English rights to Zola and Bruneau's new opera, L'Attaque du Moulin.

* * *

The Army Guards, a new comedy-drama, is to be produced by the Thomas Comedy company on Jan. 3.

* * *

A burlesque operetta by Frank Dupree and Joe Flynn is soon to be produced at the Imperial Music Hall, New York.

* * *

A new play, called The Newsboy's Debt, was recently tried at Princeton, Ill. Another piece, called The Village Circus, had its initial performance at Portage, Wis., on Nov. 4.

* * *

A new comedy-drama, by H. T. Raymond, called The Quaker's Son, is to be a road attraction next season.

* * *

Charles Wyndham has accepted a new comedy by Arthur Benbam for production at the Criterion Theatre, London.

* * *

H. Grattan Donnelly, who has been spending several months in Chicago, left for San Francisco last week.

* * *

The Orient Express, which was recently produced by Augustin Daly at his London Theatre, is said to be a play of very light calibre. The plot hinges on the report that a gentleman and his wife have been captured by brigands. The wife, who is safe at home, is naturally very much worked up about this report, and particularly anxious to ascertain the identity of her husband's traveling companion. Matters are finally explained to her entire satisfaction.

* * *

Edward Harrigan is at work on a new play which will not be produced, however, until next season.

* * *

Dakota, the new play written for Roland Reed, will be produced at the Amphion Theatre of Brooklyn on Dec. 4.

* * *

John Fowler has written a rural play called Green Meadows, in which Charles B. Hawkins is to star next season.

* * *

The Butterflies is to be the name of the piece that Henry Guy Carleton has written for John Drew. The first two acts take place at St. Augustine, Fla., and the third act occurs in the Berkshires. Mr. Drew will enact the role of an officer of the New York Yacht Club. The production is set down for Dec. 26 in the critical town of Boston.

* * *

Emily Pizzi's new opera, Gabriella, will be produced by Adelina Patti at Boston this evening.

* * *

Horace Lennard's musical farce, Cupid and Company, is shortly to be produced in London.

* * *

Mascagni has finished the score of the opera which Sir Augustus Harris commissioned him to write for Covent Garden. Roma is to be the title of the opera.

* * *

Herbert Hall Winslow states that he has not written "a new farce-comedy" entitled The Little Speculator, or any other play for Eloise Willard. If Miss Willard intends to produce a play of his, it must be a revival of one of his early pieces, which he no longer controls. Mr. Winslow's last farce-comedy was The Idea, Hallen and Hart's success. He is now devoting his entire attention to more serious dramatic work, and has declined all offers to write farce-comedy on this account.

PLAYS REVIEWED.

Irving's Becket.

The genius of Henry Irving never has been illustrated as it is illustrated in Becket.

Retrospection reveals no effort of this master of the stage that so convincingly declares his preëminence as does this drama of a poet. It is not the work of a dramatist. No other man than Irving could have touched it with the magic that makes it in his hands an impressive and moving spectacle.

It was a great ability that enabled Irving to take plays that others had used with indifferent success and put them among stage classics. To do this his personality as an actor was almost alone potent. It was an epoch-making genius for what is known as "production" that made it possible for Irving to take plays already classic and give them new and vital interest. The greater plays he has illustrated never before had such thorough interpretation as he has given them. And the methods that he has brought into the theatre have absolutely reformed the stage with reference to all the subtler arts and all the seemly accessories that go to give these great dramatic pictures light and shade and perspective.

Formerly it was enough if the chief actor in a great play did not abuse tradition. And the actor who shed new lights on a great character was himself hailed as great. Conception and imagination found scope enough, it was thought, in the main figure, and minor matters inspired little effort toward symmetry. Irving is a creator of the highest theatrical art. He is almost as definitely an originator as the author whose play he interprets is conceded to be. In the case of Becket, Irving has done much more for the satisfaction of an audience than Tennyson has.

That this is so needs no other proof than that furnished by the crowds that throng Abbey's Theatre this week, the third during which Becket has been on that stage. How many among those who have seen the play during this time have read it with anything like the enjoyment they have experienced while witnessing it? The sensitive student may sit with the book, isolated from all distractions, and imagine something of the scenes in which the story moves, and feel something of the atmosphere of its period. With the plays of Shakespeare, he can imagine much more than the theatre can embody. But what a pregnant fancy was called into play to present Becket with such art that at times there is absolute illusion, and the spectator feels that Becket lives before him and dies as Becket died!

From the moment the lifting curtain discloses the massive castle scene, with Becket sitting at chess with his King, Irving himself impresses convincingly. In all the range of this actor's personal work there is no characterization more consistent or more satisfying. Much has been said of Irving's mannerisms. There is hardly a moment during the play at which his idiosyncrasies detract from the symmetry of the presentation. The dominant mentality of the character is furnished by Irving. His ripe art shows all of its complete dignity. His wonderful repose is as impressive as any activity. The spiritual depths of the character are all fathomed, and in its moving scenes of antagonism, in which the old militant spirit is made newly strong by religious fervor and the impulse for national liberty, the actor verily seems to be the man he represents.

The distinction between the crafty soldier in the prelude and the devoted churchman of the play is one of the most striking accomplishments, both in the mental and the visible, that can be imagined. And while there may be a difference of opinion as to certain methods in the more vehement expression during the scene in which Becket is confronted by his enemies in the church—although the actor who has so marvelously imagined and so ably pictured, must himself be credited with authority—there can be no controversy over the general effects which show the rarest subtlety and the most profound thought, and by virtue of which we seem to see a historic character live again.

The almost faultless nature of the work of Irving in this play proves itself, as all of his work proves itself, by virtue of its environment. The perfection of all the details that assist in illusion, and the fitness and ability of the associative figures authenticate it. What other actor could so distinguish this remarkable character in such company?

In Mr. Terriss is seen an almost ideal Henry. Miss Millward enforces every characteristic of the jealous and vindictive Eleanor. Ellen Terry is the Rosamund of romance. And every minor role is filled to satisfaction.

It is useless to dwell upon the pictorial aids that assist so magically in all of Irving's productions. Every scene is admirable and contributive, and the supernumerary force seems to be not of the theatre, but of life under the conditions that control the action. The climax in the north transept of Canterbury Cathedral is one of the most thrilling performances known to the theatre.

J. A. W.

FANNY GILLETTE.

"Yes, my special engagement with Across the Potomac closes in two weeks," said Fanny Gillette to a Mirror reporter. The engagement was quickly consummated when I found that Harry P. Mawson's production of New Orleans would be indefinitely postponed. The role of Toula in that play would have fitted me far better than Clairette in A Fair Rebel, but you know the old saying, 'man proposes,' etc. The uncertainty of the present season makes one diffident in speaking of plans, but I shall not complain if I can fill in some time between now and Spring with as congenial work as that under Mr. Pitou's management."

Charles Bernard, agent of the Old Zad Hastings company, drew a $2,500 prize in a lottery recently.

THE REFUGE OF HEROES.

The hero sang in a dulcet strain,
His voice made melody sweet and strong;
The heroine bade him sing again,
And gave him smiles to reward his song.

His rival heard, and he hatched a plot,
The hero he lured on a lonely walk,
In his thin-soled shoes through a swampy spot,
Till the hero grew hoarse and could hardly talk.

"Ah! Ha!" quoth the villain, "Go sing! Go sing!
The whole of your voice has become a wheeze,
A cough and a choke to your syllables cling,
You start with a gasp and you end with a sneeze."

The hero replied, with a scornful smile,
"Your treachery fails with a man like me;
I simply destroy all your work of guile
With a little of Whitman's Jujube."

Forth from his pocket a box he drew,
Of lozenges simply delightful to eat,
Popped in his mouth just a lozenge or two,
And his voice became again strong and sweet.

Whitman's Jujube for Singers and Public Speakers.
Sold everywhere, mailed on receipt of 25 cents.
Address Stephen F. Whitman & Son,
1316 Chestnut Street, Philadelphia, Pa.

REFLECTIONS.

All of the artists engaged for the approaching opera season at the Metropolitan Opera House are now in town, except Melba. Those who arrived on the *Champagne* last Sunday are the De Reszké brothers, Mlle. Emma Calve, Mlle. Olympia Guercia, Mlle. Consuelo Domenech, Mme. Sigried Arnoldson, Mlle. Santori, Jean Lasalle, Mario Ancona, Jean Martapoura, Francesco Vignas, Fernando de Lucia, Pol Plancon, and the orchestra leaders, Luigi Mancinelli and E. Bevignani. Overtone hundred members of the chorus arrived on the *Champagne* on Sunday and on the *New York* last Saturday. Maurice Grau also arrived on the *Champagne*. He spent the day in consultation with his partners, Messrs Abbey and Schoeffel. He said the Opera House would positively open on Nov. 27. Rehearsals begin to-day. Mlle. Melba, who is on the *Bretagne*, is expected to arrive next Sunday. M. Mangieri and Signor Guetary are also expected here before the opening night. Jean and Edouard De Reszké are the leading tenor and basso of the troupe. Their portraits are presented above. They are genial and handsome, and are great favorites in New York society. They have won vocal laurels both in this country and in Europe. Their repertoire is quite extensive, and Mr. Grau is to be congratulated on securing their services for his forthcoming opera season.

EDOUARD DE RESZKÉ.

JEAN DE RESZKÉ.

Arthur F. Clark, who has been ill in this city from typhoid fever, is recovering.

Ida Orme, who was suffering from peritonitis, last week had a relapse after a promise of quick recovery, and is quite ill at her residence, No. 257 West Thirty-ninth Street.

Charles H. Thayer, acting manager for R. M. Field, has been doing considerable business for the Boston Museum, which will play combinations next season, during his sojourn here in connection with the run of Shore Acres, and during the next ten days he will probably sign important contracts for the Boston house.

In Danbury, Conn., on Sunday, Nov. 12, the orchestra of the Bubb and Bennett company gave a sacred concert. When Manager Bubb announced the event, the Law and Order League of that city threatened to stop it by injunction, but public sentiment was in favor of the entertainment, the house was crowded and the event was successful in every way.

Marie Jansen has accepted a song called "Delmonico's at Six," written for her by John E. Fancher, and which will be sung in the second act of her play, Delmonico's at Six. Mr. Fancher is Marshall P. Wilder's pianist and is rapidly gaining an enviable name as a writer of catchy songs.

Hereafter the Hoboken theatres will be closed on Sundays, and there is accordingly gnashing of teeth on the part of the Hoboken public.

It is intended now that Shore Acres, of which Henry C. Miner has bought a half interest, shall return to the Fifth Avenue Theatre immediately following the engagement of the Coghlans, and shall open, too, the next season. Miner's stock company will come into existence next Fall, towards the middle of November.

Marshall P. Wilder entertained the members and friends of the New York Central Y. M. C. A. last Thursday evening. The entertainment was greatly enjoyed. Mr. Wilder was assisted by Georgia Powers Carhart, Fred Williams, Hilda Clark, Mr. A. Hobart Smock, and J. E. Fancher, pianist.

Walla Walla, Wash., will soon have a new $50,000 opera house.

Hal Clarendon joined Ed. W. Rowland's company last week to play the leading heavy part in True Irish Hearts.

Stephen Grattan, leading man in The Ensign, which played at the Columbus Theatre in Harlem last week, complained to the police on Thursday that he had been assailed by highwaymen while going to his home on Park Avenue that morning and robbed of a watch and money.

Frank Young and Edgar Baum are now managing the tour of Maida Craigen and Frederick Paulding, who are still enjoying prosperity in the South.

James C. Cherry will close with the Bessie Bonehill company on Dec. 3.

Al. G. Field's Columbian Minstrels are enjoying a prosperous business in the South.

The Denver Theatrical Stage employés have declared a boycott against the Tabor Grand Opera House.

Winfred Young, the boy soprano, is the youngest of three brothers, all of whom began in church choirs and went from there to the stage. The eldest, Pierre, is now with The Algerian; Bert, the second, was last season the boy soprano with J. K. Emmett's company and played a part in the piece; May, the youngest of the family, is now in London, where she is playing the children's parts with Daly's company. Winfred is, without doubt, the best boy soprano in the city at the present, both as a soloist at All Angels Church and as a concert singer.

H. C. Miner the other day sent a dress suit to be pressed without removing a $100 bill in one of the pockets. The clothes were sent to William R. Blackson, who was formerly Mr. Miner's butler, and were returned. The bill had disappeared, however, and Blackson was arrested on a charge of larceny.

John Russell intends to employ a number of members of his City Directory company in the Corner Grocery, the farce-comedy from the German, which he will produce about Christmas time.

Roland Reed was in the city last week.

Mr. and Mrs. J. Wells Champney gave an exhibition of Mr. Champney's painting of Grace Kimball in Sheridan on Friday afternoon at their studio. Among those present were Nat C. Goodwin, Katherine Grey, Sydney Booth and Grace Walker.

Arthur Moulton will not star next season, as intended, but will continue as a member of Doc Freeman's A Railroad Ticket company, with which he will be featured. This company reports excellent business in Illinois.

Gertrude Liddy, who last season played Marie in Siberia, has made a hit in the part of Roxy in A. Y. Pearson's District Fair. Her singing and dancing are said to be especially popular. She is a native of Baltimore.

Olive Martin has signed to play the emotional lead in Ole Olson.

Fay Templeton is winning favor in the South. At Charleston, she devoted ten per cent. of the receipts of one performance to the local committee for the relief of the storm sufferers.

A one-act comedy by Alice E. Ives, author of Lorine, will be given with a play by Maeterlinck at the Berkely Lyceum on Thursday evening, Nov. 23, as the first of a series of subscription performances under the management of Franklin H. Sargent, director of the American Academy of Dramatic Arts.

The manner in which new "metropolises" of the mighty West are founded and promoted, is the theme of the farce of Rush City, by Gus Heege. Keogh and Peel intend to bring it out, with sundry spectacular adjuncts, in January.

The Strollers, formerly known as the Columbia College Dramatic Club, will produce Ivanhoe Up to Date at the Broadway Theatre during the week of Dec. 18, in aid of St. John's Guild.

James O'Neill played to large business week before last through New York State. On Friday night he will play for the benefit of the Press Club at Reading, Pa.

The Lights o' London company disbanded at Indianapolis, Ind., on Nov. 11, and the members were returned to New York by the management.

Grace Thorne will join Charles Frohman's road company that will play Charley's Aunt.

The Indianapolis Dramatic Club produced Gilbert's comedy, Engaged, on Nov. 14, for the benefit of a local flower mission.

Gus Bothner, manager of The Voodoo, was called to this city last week by the death of his aged father.

TELEGRAPHIC NEWS

CHICAGO.

Flotsam and Jetsam of Theatrical Wreckage—The Fence Down and the "Meadow" Open Again.

[*Special to The Mirror.*]

CHICAGO, Nov. 20.

The flotsam and jetsam of theatrical wreckage is rolling in here daily and the mariners at the helms of amusement craft tell me fearful stories of their bitter experience "on the road." They lay it all to the World's Fair, too, and they go out to the bleak grounds and regard the great white buildings there as the monuments over their dead hopes. Companies who have not been playing to street car fare are drifting into this port to rest and reorganize, and the business even here is not what it should be in the best show town on earth.

At "The Dizzies," where the "Chicago actors" are wont to hold forth, the proprietors, John and Wal, have taken pity upon the "Uncle Tommers" and "Reppertorrys" and have reinstated the old "meadow," which was banished during the golden days of the Fair. This "meadow," otherwise the free lunch table, is the Mecca of histrions now and upon it the poor players graze at will.

The Bostonians at the Columbia continue to do the best business in town. The second week of Robin Hood was very good, and to-night The Ogalallas, first produced here, was revived to excellent business. Clay Greene's new one, The Maid of Plymouth, is in rehearsal, and the singers like it. They are here three weeks more, and then comes Peter F. Dailey, the man who planned to steal one of the World's Fair lagoons with a sponge. Speculators are already inquiring about tickets for the opening of The Country Sport.

At the Chicago Opera House Jimmy Powers has scored well with Walker, London. His opening was tremendous, and his second Sunday night big. The Tavary Opera company follows him next week.

The first dinner of the Forty Club this season occurs at the Wellington to-morrow evening, and the invited guests are Barnabee, Karl, Macdonald, Cowles, Huff and Dewey of the Bostonians, Cecil Clay, Jimmy Powers, Otis Harlan, Bert Coote, M. Marius and a few others. The dinner will be in the nature of a farewell to Vice-President Nate Salsbury, who takes his bags of Wild West gold to your city soon.

Speaking of the Forty Club, I wonder if Willard, Massen, Will Morris and a few of our professional friends recall "Prince" Nicholas Engalitcheff, who rode on the coach from the Forty's midsummer outing. He is the gay young man creating a sensation in St. Louis just now, and he is likewise the gay young man whom Massen proposed to hurl from the top of the coach. He afterward challenged the big actor to mortal combat. Massen escaped with his life. The "prince" met with a worse fate. He was banished to St. Louis.

Tom Keene's business at McVicker's was not very good. During one of his rehearsals the other day, big Al. Bender, who had been stage carpenter at McVicker's for sixteen years, fell dead of heart disease while at work on the bridge. He was widely known in the profession. Blue Jeans opened well at McVicker's last evening and will probably do well.

At the Auditorium last week, the Policemen's Benevolent Association had a substantial benefit with The Country Circus, and now the big house will be closed, save for the two Thomas concerts weekly until the opera comes, giving "the boys" a much needed rest after an awful Summer of hard work.

Mrs. John Drew had a fine audience at the Schiller to-night in The Road to Ruin. Her company is an excellent one, and her Widow Warren great. Next week they revive The Rivals, and then comes Jennie Yeamans in Jane.

Over at Hooley's Miss Vokes, who is suffering from a severe cold, has been doing very nicely. She began her second and last week very well to-night. The Urania spectacles dave been doing splendidly afternoons and Sunday nights at this house. Chaos to Man was given last night.

The rumors of Harry Woodruff's engagement to Miss Gould created quite a stir among the susceptible young women here, but nothing to what it would have been had Fritz Williams been involved.

Mansfeld's business at the Grand has been good. Last night George Thatcher, Otis Harlan and an excellent company, opened in Africa and scored a success.

Sousa's Band and a fine vaudeville show has been drawing crowds to the Trocadero, which closes soon. The Trocadero people have secured the old First Infantry Armory, on Jackson Street, and will remodel it for a permanent high-class music hall. F. Zeigfeld, Jr., will continue as manager. Steinway, of New York city, is interested. It is expected to open the new house next Spring.

McDonough, a Gotham newspaper man, and several other capitalists, have secured the Grotto, in the Second Regiment Armory, and will open it after the Trocadero closes, as a music hall, expecting to catch all of the patronage now drawn to the lake front. Manager John W. Morrissey had a substantial benefit Saturday night.

Next Thursday afternoon Manager Dan Shelby, an old-time Chicagoan, is to be tendered a benefit by his friends of Medina Temple, Mystic Shrine, at the Chicago Opera House, and next Friday evening Gus Barnes, formerly of the Grand and Chicago Opera Houses, who has been in ill health, takes a benefit at the Trocadero.

Openings yesterday were Robert E. Graham in After the Ball at the Haymarket, Hoyt's Brass Monkey at the Windsor, A Railroad Ticket at Havlin's, A Nutmeg Match at the Alhambra, J. W. Kennedy in A Man of Iron at the Empire, C. W. Williams' Big Vaudeville company at the People's, The Stowaway at the Academy of Music, The District Fair at the Clark Street Theatre, Sam Jack's Folly company at the Lyceum, Haverly's Minstrels at the Casino-Eden Musee, and vaudeville at the Olympic, Park and Tivoli.

Will Davis' bull terrier, "Daisy," has a new owner. After holding the Columbia box office in a state of siege for hours, she kept Jessie Bartlett Davis locked in a bath room for half a day, and the fair contralto, after making good her escape, demanded that the animal be disposed of.

Kirke La Shelle, of the traveling Robin Hood company, is here. He says that business on the road is "the worst ever," and other managers who come in, whistle the same old tune.

The Windsor has booked Spider and Fly, John L. Sullivan in The Man from Boston, The Span of Life, and Dr. Carver in The Scout.

I met Charlie Gardner the other day and I never saw him looking better. His play, The Prize Winner, is a success, he says. He is holding his own and that means success these days.

Modjeska comes to Hooley's next week, and she will rehearse her new play here all this week. It is said to be very good. Otis Skinner will probably appear as Shylock during her engagement.

I have a new batch of soubrette names for my collection. They are Thelma Pottgieser, Lovie Bacigalupo, and Delia Abrahamson. They were sent by freight (the names, not the soubrettes), to young Tony Denier from Gerald Griffin, who is acting in St. Paul, at least the *Pioneer-Times* has accused him of it.

"BIFF" HALL.

PHILADELPHIA.

Good Business Reported at Many Theatres—This Week's Offerings—Salvini's New Play.

[*Special to The Mirror.*]

PHILADELPHIA, Nov. 20.

The manager of the People's Theatre is doing noble work for the unemployed, nearly in the centre of which this house is located. He has already raised and presented over four thousand dollars, and declares he is not half through. Last night Dr. McGlynn lectured for the cause. Enthusiastic audiences, fair in size, greeted N. S. Wood's Orphans of New York all the week. The scenery was a feature. To-night The Idea began an engagement to a large audience.

Crandall's Comedians in A Busy Day drew fair attendance at the Kensington. To-night Side Tracked has a poor attendance.

The Girard Avenue Theatre continues its good business. Creston Clarke's Shylock appears to have captured the local critics. To-night the bill is Othello, with Creston Clarke as Iago. Wednesday, Thursday and Friday Mr. Clarke as Othello. House packed to-night.

Julia Marlowe at the Park began last week with Romeo and Juliet. Attendance fair. Rose Eytinge as the nurse divided honors with the star. Bill changed Thursday and for balance of week to As You Like It. Houses medium, but the play is magnificently staged. To-night opens the farewell week to a big attendance, the attraction being Much Ado About Nothing.

Alexander Salvini tried his new play, Zamar, Thursday night at the Walnut. It is not adapted to the house. It is an epigrammatically lined series of episodes or stage pictures. The story is as improbable as it is interesting. It is being carefully restudied by its youthful author, Paul Kester, who is aware of its many defects. Salvini's business was heavy the entire week. The Texas Steer opened to-night to a very large audience.

The Lost Paradise at the Empire drew fine attendance all the week. To-night The White Squadron is opening to a large house.

The Masked Ball, with an excellent company headed by John Drew, naturally packed the Broad. This is the home of John, and his friends are sufficiently numerous to overflow the limits of the pretty theatre. To-night notes the return of William H. Crane in Brother John, and the audience is to the capacity.

Evans and Hoey in The Parlor Match at the Chestnut Street Theatre had no reason to complain of their receipts on the week, for they played to splendid business, and as they announced it as their farewell appearance, the interest was naturally heightened. To-night Bronson Howard's Aristocracy has a fine opening, and a very fashionable one.

The City Directory enjoyed a profitable week at the Chestnut Street Opera House. The company is not as strong as it was the first season. De Wolf Hopper opened this evening in Panjandrum for a run to an enormous house.

At the Standard, Side Tracked had an excellent week. Master and Man, with Frank Karrington in the leads, has a good attendance to-night.

The return of the regular stock company to Forepaugh's Theatre was the signal for the usual great business. Woman Against Woman was given to standing room. Both George Learock and Fannie McIntyre are too strong for a play of that light calibre. This week Frou-Frou opened the matinee to an attendance solid to the doors.

The Lyceum did an excellent business with the Fay Foster company, and follows to-night with a vaudeville company which is playing to a fair attendance.

The National to-night is listening to the eccentricities of My Aunt Bridget.

The Bijou is still on top, and from noon until nearly midnight the attendance is wonderful.

The Gaiety and Star will be closed this week for alterations. Burr Oaks, in conjunction with a vaudeville company, drew fairly last week.

Frank Butler, the "seven-foot" son of Rose Eytinge, has been here all the week. He left this morning to join George and Sadie McDowell, with Cook's Dramatic company.

Patti Rosa writes from Arkansas that business in that section is fair, though fully fifty per cent. less than last year.

The Walnut has sold every seat below the gallery for its Thursday (23d) matinee for the benefit of the poor. Manager Howe has provided an enormous bill, every prominent manager in the city lending a helping hand.

EDWIN RUSHTON.

ST. LOUIS.

Fanny Rice's New Play—A Wedding—What the Theatres are Offering—Professional Chat.

[*Special to The Mirror.*]

ST. LOUIS, Nov. 20.

The Old Homestead opened at the Olympic Theatre last night to a large audience.

Sinbad opened to a crowded house at the Grand Opera House last night. Everything about the production in the way of scenery, costumes and properties is new, and the music, ballets and pageants have also been changed since its last appearance here.

Thomas W. Keene opened at the Hagan Theatre to-night in Richelieu to a big audience. A repertoire will be given during the week. Mr. Keene's interpretation of the role of Richelieu was heartily appreciated, while the work of Miss Florence Rockwell, a St. Louis girl only sixteen years old, was remarkable. Last night Alba Heywood, new to St. Louis audiences, gave a very good performance of the well-known play Edgewood Folks. There was only one performance for an open date, and the attendance was good.

Lottie Collins opened to big audiences yesterday afternoon, and again in the evening, at Pope's Theatre people were turned away.

Lost in New York, with its many clever scenic effects, played to two good audiences at Havlin's yesterday.

Hyde's Comedians gave two vaudeville performances at the Standard Theatre yesterday to large audiences.

Fanny Rice and her company presented an entirely new play at the Hagan last Thursday night, called Miss Innocence Abroad. It is an adaptation from the French, and Miss Rice has had it in rehearsal for three months. The initial performance was very smooth. The new piece is a farcical comedy.

Maria, the character assumed by Miss Rice, is the daughter of Augustus Craven. Her mother died when the child was an infant and the father placed her in a convent, where she was reared. When Maria was nine years of age Craven contracted another marriage. He foolishly declared to his new wife that she was the only woman he had ever loved. Later he finds it awkward, in view of his statement, to say that he was married before and that he has a daughter. So Maria is called a ward and Craven announces that he is the guardian. At the opening of the play Maria is a charming young woman, marriageable and much sought. In his endeavors to do fatherly justice and at the same time be the dignified guardian of the child, Craven gets so deep in the swamp of deceit and falsehood that he nearly goes mad. The complications that follow make the play bright and merry. The play will probably become the regular piece for Miss Rice and her company. The character of Maria, taken by Miss Rice is well suited to her. The members of the company all did well for a first night's performance. The songs incidental to the play were well received, and Miss Rice received several encores. The audience was a large one, and Miss Rice received several magnificent floral offerings.

Manager Jones, of Havlin's Theatre, gave a free matinee this morning at 10 o'clock, with Lost in New York as the attraction, to the poor children of the city.

A Railroad Ticket, Stowaway and Africa companies left on the same special train Saturday night after their performances were over for Chicago, where they all play this week.

Gwlym Miles, a well-known singer of this city, and one of the amateurs who took part in Robyn's opera Jacinta last Fall, was married last week to Lillie Hynes, also well known in musical circles. They leave this week for New York for two years' study for the operatic stage.

Carlotta Maconda, who was the prima donna of the opera company at Uhrig's Cave last Summer, where she made a big success, sang in concert in Detroit last week and scored a great hit.

Will Walters, treasurer of the Grand Opera House, spent several days in Detroit last week.

Laura Millard, who is the prima donna of the Africa company, was quite ill during the engagement here last week, and was only able to appear at a couple of performances.

Ollie Hagan left for New York on Saturday night for a week's visit.

David Henderson is here this week with Sinbad.

Mme. Nordica appeared in concert at Music Hall to-night before a fashionable audience.

W. C. HOWLAND.

PITTSBURG.

Stuart Robson in a Comedy of Errors—The County Circus, Chauncey Olcott, and Gus Williams.

[*Special to The Mirror.*]

PITTSBURG, Nov. 20.

The notable event of the week was the appearance to-night of Stuart Robson at the Duquesne in The Comedy of Errors. A large and cultured audience greeted the comedian and his excellent company. The piece was magnificently mounted, and the heavy advance sale forecasts the most remunerative engagement the Duquesne has had this season. Giles Shine as the Dromio of Ephesus made a hit. Next week, Felix Morris.

At the Alvin, Country Circus opened to a good house and was well received. Warde and James follow in repertoire.

A packed house welcomed Chauncey Olcott at the Bijou, and the star received an ovation. Next week, Robert Gaylor in Sport McAllister.

Gus Williams appeared at the Grand Opera House in April Fool to a large sized audience. The County Fair follows.

At the Academy, Sam Devere's company opened to good business. A good vaudeville bill was presented. The Meteors Specialty company follows.

True Irish Hearts was given to fair attendance at Harris'. Next week, Fabio Romani.

Charles and Mynnee Burroughs joined the Gus Williams' company here.

Clara Morris follows Warde and James at the Alvin.

R. M. Gulick, of the Bijou, is in Chicago.

George C. Jenks will have the comedy intended for Ward and Vokes ready by Jan. 1.

E. J. DONNELLY.

BOSTON.

Hester Crewe a Success—Wilson Barrett's Appearance in Virginius—Other Attractions—Boston's Gossip.

[*Special to The Mirror.*]

BOSTON, Nov. 20.

Boston was fortunate in having an unusual number of interesting changes of bill this week, but of all by far the most interesting was at the Tremont, where occurred the return to the stage of Minnie Maddern Fiske, and the first production of Hester Crewe, by Harrison Grey Fiske.

The Tremont audience, which included many of the best known persons in social circles of the city, received the play most cordially. Its success is unquestioned. Mrs. Fiske was welcomed enthusiastically upon her entrance, and received several curtain calls. Her acting was fairly heartbreaking in the pathetic moments, and many times there were few dry eyes in the house, such a strong hold did she have on the sympathies of listeners. Great opportunities are here, and everything was done with the greatest artistic skill. The story of the play is as follows:

The little village of Briarfields, in England, is in a state of considerable excitement, owing to an election contest. Sir Kenneth Gordon, whose estate is in the neighborhood, has set the staid inhabitants by the ears by espousing the liberal cause, although his father, now deceased, was a stanch tory. The young baronet, who has been something of an idler, throws himself heart and soul into politics and becomes a leader of his party. He is busy electioneering at the time the play begins, assisted by a lively and ambitious widow, Lady Violet Ormsby, who was a former sweetheart of his. Dwelling in Briarfields is an orphan girl, Hester Crewe, who with her brother, occupies a cottage that belongs to their crabbed and miserly uncle, Caleb Hethcote, a farmer. Hester's father was an erratic artist who made a love match with Caleb's sister. He had died in poverty, and the mother had returned to Briarfields and, before her death, left her children to the care of her brother. Caleb has neglected the trust, and has left Hester and Kit to grow up as best they may.

Hester has inherited something of her father's impulsive temperament, while Kit has inherited his talent. The girl has found a friend in Matthew Parmlee, the dissenting minister of the village—a gentle, whimsical, simple character. Matthew, on his side, has formed an attachment for the girl stronger than friendship, without having acknowledged it, even to himself. Sir Kenneth has taken an interest in Kit, and has stolen away frequently to the Crewes' cottage to spend an evening. Quite innocently, and without revealing it, Hester has given her heart to the magnetic politician. He, grown suddenly conscious of the danger of contact with the girl, ceases his visits to the cottage. She thinks this is due to the gossip that she hears is rife in the village because of her visits to the fair of a neighboring town, and she determines to speak to him alone on the subject. They meet at twilight in a glen near Briarfields. Gordon reads the girl's secret, and makes a final but futile effort to avert the girl's peril.

A few months later in the Autumn—Hester finds it impossible to conceal her shame any longer. Gordon knows nothing of her anxiety, but conscience impels him to make such amend as he can by furthering the artistic ambitions of Kit. Hester leaves her home and hides herself in a remote place in the North of England. There, later, she is suspected of the murder of her child.

Matthew Parmlee follows in the way that she has gone, and learning the story of her shame and supposed crime, sends to Sir Kenneth Gordon, imploring his powerful aid to save her. Crushed with remorse, Sir Kenneth retires from public life as one unworthy of the people's trust, and joins the minister in his search for Hester. It is then that Parmlee learns that the girl's betrayer is the baronet himself. Hester is found. She tells the story of her babe's death. Sir Kenneth makes her his wife, but still stunned by the horror of her sufferings, Hester stipulates that he shall leave her forever.

Hester returns to Briarfields with the minister. No whisper of her story has reached that quiet spot. Sir Kenneth becomes a voluntary exile, and the world of fashion and politics know him no more. Years pass. Caleb Hethcote dies and bequeathes his fortune to Hester. She emerges from her sorrow to devote her life to useful work. Sir Kenneth makes a secret visit to Briarfields. Husband and wife meet. Hester's heart relents, and they part no more.

Mrs. Fiske's return to the stage is an emphatic hit. The play has an excellent company. Courtenay Thorpe and Charles J. Bell are excellent. George Trader presented a capital bit as Kit. Anna O'Keefe was cordially received, and played with skill.

Next to this event interest centred in Wilson Barrett's reappearance at the Globe, where he began his American tour, opening in his own arrangement of Virginius. He has rewritten the ends of the third, fourth and fifth acts. In the last act he is discovered with the slaughtered Appius, whose body is taken away as the funeral procession of Virginia enters. Virginius, in his delirium, raises the veil, and unconscious that he himself has slain her, thinking she sleeps and being himself weary unto death, clasps her hand in his and breathes out his life beside her.

Changes in play have served to improve climaxes, and audience quick to express approval. Virginius was well acted by Barrett, and his support was good. The stage settings are unusually effective. His tour opened very auspiciously, the advance sale being unusually large.

At the Grand Opera House the stock company interrupted its exceedingly successful tour of New England with Rosedale to return to the home theatre for a fortnight's engagement in Hoodman Blind. There was unusual interest in the performance from the fact that Isabelle Evesson made her first appearance as leading lady of the organization here to-night.

The large audience gave Joseph Haworth and Isabelle Evesson an ovation. The mounting is the best the piece has ever had here. The stock company was admirably suited to it.

Nat C. Goodwin, a Boston boy and always a Boston favorite, began a fortnight's engagement at the Hollis Street Theatre, opening with In Mizzoura, which had never been done here, but which will only hold the stage for a week.

A large audience received the play kindly. Although Goodwin has been seen to greater advantage in others, he made an artistic success. Burr McIntosh and Lila Vane shared the honors.

The Ensign has had marked prosperity at the Boston for two seasons past, and to-night it opened a fortnight's engagement at the Bowdoin Square. Ethelyn Friend, whose home is in this city and who was a well-liked member of the Museum Stock company last year, is one of the new members of the company.

Last times are announced for L'Enfant Prodigue at the Museum, where the pantomime will close on Dec. 2. The performance has aroused a great deal of interest here and the business has improved as the engagement progressed. Louis James and Frederick Warde come on Dec. 4.

A large party of deaf mutes found great interest in the pantomime to-night.

Florrie West, who made such a hit in Prince Pro Tem at the Museum, joined The Black Crook to-night to play a single week's engagement. She introduces her specialties in the course of the play. Ward and Vokes are under engagement here, and Paquerette will return before the run of the spectacle is over.

Judging from the way in which the "standing room only" sign is out in front of the Columbia at each performance, The Girl I Left Behind Me is booked for a run which will last until long into the new year. At any rate, the members of the excellent company have settled down in a way that indicates that they intend making Boston their Winter home.

At the Park, Venus keeps on its successful course. Frequent changes and improvements are made in the piece. Nellie Braggins, late of The Algerian, has rejoined the company to play the parts from which Fannie Johnston was promoted.

At the other houses the attractions are: Bijou, Howard Athenæum continuous variety; Grand Museum, Bessie's Secret; Lyceum, Fay Foster co.; Palace, Later On.

Kathrine Clemmons closed her tour, which had been hardly successful, at the Globe on Nov. 18. She had been in poor health but pluckily played through the last week until her physician, Dr. Thomas S. Robertson, who came on from New York to attend her, forbade it. It is said that settlements in full were made with each member of the company. A Lady of Venice may be revived later in the season when Miss Clemmons has recovered, but it is more than probable that it has been played for the last time.

An unusually pleasant wedding, which occurred in this city on Nov. 15, was that of Frank E. Piper, business manager of the Park, and Miss Addie L. Swift. Edward E. Rice composed a march for the occasion.

Patti's comings to Boston are sure to be largely attended, and this year the advance sale of tickets was as enthusiastic as in years gone by. Gabrielle is to have its production here 25.

John Stetson, of the Globe Theatre, has brought to a summary conclusion the partnership existing between himself and Charles Groves in the John Stetson Loan Company. Mr. Stetson will run the business himself.

The Kendals will return to the Hollis Street for a single week before the conclusion of their American tour.

John E. Ransome has replaced Alf. Wheelan in the Pauline Hall company.

The seventy-fifth performance of Venus occurs 27, and the one hundredth of The Black Crook the next night. Each occasion will be celebrated by the presentation of souvenirs.

There is a good deal of interest being taken in the Alcazar movement. Bonds of $500 are being issued, and each holder of one will be entitled to a reserved seat at the Monday performances, to say nothing of sharing in the profits of the enterprise. Robert H. Brackett is in charge of the temporary offices, which have been opened on Chandler Street.

It may be arranged to present Prince Pro Tem at another Boston house after the holidays. R. A. Barnet will direct the rehearsal of the cadets in his new opera, Tabasco, but he will not play in it.

Camille D'Arville intends to star season after next, when her engagement in Venus is over. Louis Harrison and Charles A. Byrne are writing an opera for her and have submitted the first act. The composer has not been decided upon.

The engagement is announced of Olea Bull, whose experience on the stage in Prince Pro Tem at the Museum was brief, indeed, to Henry Vaughn.

Mrs. Evelyn Greenleaf Sutherland, the well known dramatic critic of this city, gives a reception in honor of Gilbert Parker, the Canadian novelist.

Clifford Leigh and Harry Randolph, two members of Minnie Maddern Fiske's company, were unlucky enough to have their valises stolen while they were coming on to Boston from New York, 18. They lost part of their wardrobes for Hester Crewe.

JAY B. BENTON.

CINCINNATI.

Lady Windermere's Fan, The Country Squire, and The Substitute—A New Enterprise—Notes.

[Special to The Mirror.]

CINCINNATI, Nov. 20.

Lady Windermere's Fan presented to-night at the Grand developed exceptional strength as an attraction, the house being packed. The cast was far above the average, Virginia Harned, Evelyn Campbell, J. G. Saville and Herbert Ayling being especially noteworthy. Next week, Robert Mantell in repertoire.

Archie Boyd in The Country Squire was at the Walnut to-night. Next week, Thomas W. Keene.

Ezra Kendall's popularity with the clientèle of Havlin's was easily demonstrated yesterday, packed houses being the order at both matinee and evening performances. The cast of The Substitute included Mrs. Kendall (Jennie Dunn), her brother Arthur, John Hart and Joseph Crowell, and was first-class in every respect.

The third week of the Wilbur company's engagement was auspiciously opened at Heuck's yesterday with the Two Vagabonds as the attraction, the audiences at both afternoon and evening performances fairly testing the capacity of the spacious theatre. Fra Diavolo, Dorothy, and Neil Gwynne will make up the programme for the week. Susie Kirwin was seriously indisposed on Friday evening and her role of Rosetta in Black Hussar was satisfactorily assumed at short notice by Mrs. Emmett Drew.

Reeves and Palmer's Cosmopolitan company opened a week's return engagement at the Fountain, and Mary Stuart and Press Eldridge duplicated the success scored during the original engagement.

Lottie Williams at Robinson's yesterday scored the hit of the performance in Ole Olson, and proved herself a decidedly clever ingénue.

The New York Vaudeville Stars crowded People's yesterday at each performance, the specialties of Manning and Griffin, Harris and Walters, Littlefield and Bryant and Saville being especially well received.

Ed McArdle, advance representative of Dan Sully and interested with Fred. Anderson in the management, severed his connection with the company on Saturday and with George Ulmer will take out The Volunteer for the rest of the season with Cora Van Tassel as the star.

The George A. Baker Opera company disbanded here Tuesday last a fact to be regretted inasmuch as the troupe was unusually strong and included such clever artists as William Wolff and Irene Murphy in its ranks.

Eddie Foy was out of the cast of Sinbad during entire week at Walnut, and his role of Fresco was very satisfactorily assumed by Joseph Doner. Foy was suffering from a severe cold contracted in Chicago.

Crane's engagement at the Grand was one of the most remunerative of the season.

Harry Maddocks, Annie Suit's better half, has, it is reported, been employed to do the advance work for Bessie Bonehill, vice Jake Rosenthal resigned. JAMES MCDONOUGH.

CLEVELAND.

Marie Jansen, Patent Applied For, and Other Features of the Week—A Local Enterprise.

[Special to The Mirror.]

CLEVELAND, Nov. 20.

Delmonico's at Six, with Marie Jansen as the star, opened a week's engagement at the Euclid Avenue Opera House to-night to a crowded house. From the advance sales a good business is promised. For Thanksgiving week, The Country Circus is the attraction.

At the Lyceum to-night Patent Applied For opened to a good house. It will remain all week, and be followed by Wang.

At Jacobs' Theatre Under the City Lamps was presented to-night with James Corbett as the attraction. He joined the company here, and will remain during their stay this week. Next week's attraction, Corinne in Hendrik Hudson.

At the Star Theatre this afternoon a crowd welcomed Gus Hill's Novelties. Next week, the Night Owls.

Remenyi and his Concert company appear at Association Hall Friday evening.

Manager Charles Henshaw, of the Lyceum, was in Buffalo over Sunday, where he went to meet Mrs. Henshaw and son, who had been visiting in New York the past six weeks.

Great interest is being manifested by the friends of Florence Drake, a Cleveland young lady, who appears as Marie in Wang Thanksgiving week. She will be accorded a grand welcome on the opening night.

WILLIAM CRASTON.

LARGEST EVER KNOWN THERE.

[Special to The Mirror.]

ALTON, Ill., Nov. 19.—The Old Homestead played to the largest house and largest receipts ever known at Temple Theatre here last night. Standing room was really at a premium, and hundreds were turned away. It was a splendid tribute to the dear old play. Manager Macfarland, of the company, was delighted with his reception and Manager Sauvage, of the Temple, more than pleased with play and company. Alton has again proved to be the banner show town of the West. HARRY S. BARER, Jr.

HERRMANN'S GREAT SUCCESS.

[Special to The Mirror.]

NEW ORLEANS, La., Nov. 19.—The largest and most enthusiastic audience ever in the Grand Opera House greeted Herrmann the Great to-night. Every seat was sold before six o'clock, standing room was at a premium and hundreds were turned away. Herrmann's new programme is by long odds the greatest effort of his life. Mme. Herrmann's dances created a great sensation. The prospects are good for the greatest week of the season. QUINTERO.

CAUSED BY A FIRE.

[Special to The Mirror.]

HOT SPRINGS, Ark., Nov. 19.—We lie off in St. Louis three nights, owing to the burning of the Memphis Lyceum. Milwaukee on Nov. 30, four nights. MILTON NOBLES.

BROKE ALL RECORDS.

[Special to The Mirror.]

KANSAS CITY, Mo., Nov. 19.—The Hustler broke all records at the Ninth Street Opera House to-night, and many were turned away. H. L. CLARKE.

MIRROR CALLERS.

Among those that called at the MIRROR office last week were the following: Howard Paul, Isabelle Evesson, Austin Brereton, Fanny Batchelder, James Jay Brady, Victory Bateman, Tyrone Power, May Vokes, Leonore D. Bradley, W. C. Musson, Edward T. Temple, William Ranous, Charles J. Burbidge, Una D'Moirés, Lenore Snyder, Joseph W. McKinney, Tom G. Samkins, Duncan Campbell, Annie Dacre, Sallie Johnson, Josie Seba, Lizzie Creese, Mildred Day, Sydney Booth, W. A. Whitecar, Beatrice Atherton, Julia Brutone, Marie Dressler, Stella Perkins Madison, Kathryn Dana, Irene Leslie, H. Lightwood, Clifford Leigh, R. G. Clark, Bert Andruss, John McCracken, Wilfred North, D. S. Vernon, W. H. Maxwell, P. S. Mattox, Emmett C. King, Harry Randolph, J. W. McConnell, Juliette Downs, Edna Courtney, H. A. Cahn, G. Beaman, Georgia Cane, Mamie Donohue, Ethelyn Friend, Hugh Ford, Grace Sherwood, G. Knowles, Sylvia Denton, B. Tetson, Georgia Putnam, Lillian Bacon, Valerie Bergere, Charles R. Pope, C. R. Gardiner, Joseph K. Strasburger, C. L. Young, Edward N. Hoyt, Sydney Price, and Adelaide Cushman.

MAPLESON AND WHITNEY MAKE UP.

Colonel Henry Mapleson writes to THE MIRROR:

"As there have been so many versions of the split between F. C. Whitney and myself, kindly state that Mr. Whitney and myself are now on the best of terms. Laura Schirmer-Mapleson will carry out her contract with the various managers that expect her to sing at their theatres as the star of The Fencing Master company."

According to a statement sent out by Fred. C. Whitney, Colonel Mapleson is now entirely out of the management of the company, and is traveling with it simply as escort of his wife.

Michalena has left the company, and Lillie Post has rejoined it.

Next season Colonel Mapleson intends to produce Reginald de Koven's new opera, The Chatelaine, with Laura Schirmer-Mapleson at the head of the cast.

THE LEAGUE AT PALMER'S.

The members of the Woman's Professional League, that are to appear this afternoon in As You Like It at Palmer's, held a dress rehearsal at that theatre on Sunday night. No outsiders were admitted, and the newspaper men hung about the streets without obtaining a clue as to the appearance and manner of the performers.

Mrs. Rachel McAuley said to a MIRROR reporter: "The cast will be exactly as that announced in THE MIRROR. We expect that the receipts will be between $2,000 and $3,000. We have just received a cheque for $25 from E. S. Willard, with a note requesting that in return we give him standing room only for one English actor, though Abbey has paid $25 for two seats. The Cooper-Hewitts have organized a party that will occupy twenty seats."

THE TEXAN AT THE FIFTH AVENUE.

Charles Leonard Fletcher will produce Tyrone Power's new play, The Texan, at the Fifth Avenue Theatre next Thursday afternoon with students of Henry C. Miner's Fifth Avenue Theatre School of Acting, assisted by Edith Crane, May Sylvie, and Tyrone Power, who will assume the leading parts. As a curtain raiser to The Texan, Mr. Fletcher will present his dramatization of George R. Simm's famous poem, Xmas Day at the Workhouse, and will appear as the Insane Pauper, assisted by twenty students of the school. Members of the profession playing in the city are invited to attend. Applications for seats must be made to Mr. Fletcher by mail before Wednesday evening.

ONLY TEMPORARY.

"I have closed my season only for a short time, to improve my company, and cut out several weeks of one-night stands," writes Carroll Johnson to THE MIRROR from Elizabeth, N. J. "My dates were in the vicinity of Chicago, which the Fair killed dead for any business this season. I could not stand the losses, if I played those one-night stands. I will take up my route when my week stands begin, and hope for better times. In the meantime I will not be idle, as I intend to do something to keep the pot a-boiling. I am at my home until then."

THE PATTI CONCERT.

After considerable postponement the Patti concert came to time at the Carnegie Music Hall last Saturday afternoon. To some it proved a disappointment, to others a revelation. Age is undoubtedly beginning to tell on Adelina Patti. This is not perceptible in her vocal method, but in passages requiring physical vitality there is an apparent diminution of vocal power. In point of flexibility and sweetness her voice is as birdlike as ever. She is *sui generis* in this respect, and we know of no singer before the public that can equal her in true and pleasing vocality.

In Part I. of the programme, the orchestra, under the leadership of Signor Luigi Arditi, performed the overture of The Merry Wives of Windsor. Signor Galassi sang an aria from "I Pescatori di Perle," by Bizet, and a barcarola from La Gioconda, proving himself a thorough artist in both selections. He was heartily encored, and fully sustained his reputation as one of the foremost baritones of the day.

Mlle. Fabbri, the contralto of the company, sang Gluck's "Addio miei sospiri," and Sullivan's "Lost Chord." She has an unpleasant habit of forcing her voice, which mars the enjoyment that would otherwise be derived from her singing. Signora Novara proved a rather commonplace basso, and Durward Lely an acceptable tenor.

Mme. Patti's only selection set down in the concert portion of the programme was Una Voa, from I. Barbuti. This she sang delightfully within the physical limitations noted above. As an encore she treated the audience to "Home, Sweet Home," sang as only Patti can sing that time-worn but ever popular ballad.

Part II. consisted in a presentation of the garden scene from Faust, with Mme. Patti as Margherita, Durward Lely as Faust, Signor Novara as Mephistopheles, Mlle. Fabbri as Siebel, and Louise Engel as Martha. Mlle. Patti gave a charming rendering to the jewel song, after which as well as after Margherita's duet with Faust, she was rapturously applauded.

Mr. Lely was an unimpassioned Faust, but his singing of "Salve Dimorah" brought down the house. The other members of the cast did nothing worthy of especial note, and Miss Engel's Martha was hardly worthy of a third-rate opera company.

Mme. Patti went through her usual coquettish repertoire at the close of the performance, throwing kisses to the audience again and again, and not omitting to shake hands with Signor Arditi.

MATTERS OF FACT.

THE MIRROR wishes to correct an error that occurred in the advertisement of Goldsmith's trunks in the issue of last week. The line "XX steel *prop* trunks" should have read "XX steel professional trunks."

Professor Constantine, of 20 West Twenty-seventh Street, is turning out many bright pupils under his new style of stage dancing. He is the originator of the back kick, bend, and quick toe dancing, and other movements. His dances are all novel and taking. His pupils are his best recommendation. Among them are Bessie Clayton, Helene, Fleurette, Hattie Wells, the Sisters Blakeley, and Mabel Clarke.

John H. Keefe, who closed with A Straight Tip, has signed with E. E. Rice's 1492 for the balance of the season.

Tom Sawkins, late lessee of the Haymarket Theatre, Sydney, New South Wales, is in New York looking about and will probably work a company across to San Francisco and from thence to Australia.

The new house at Defiance, O., the Citizens' Opera House, is equipped with all the necessary scenic and stage appliances. The theatre is built on the ground floor, has two galleries, and is heated throughout by steam. It is under the management of S. F. Enos, a prominent lawyer of Defiance, who will play nothing but first-class attractions.

"The Drama," a book especially written for actors, professionals and amateurs, can be had for 10 cents, postpaid, by addressing P. O. Box 463, Washington, D. C.

T. H. Winnett is desirous of adding a limited number of standard attractions and theatres to his list. He has a few week stands open for strong attractions. Mr. Winnett is busy forming a Western circuit, in which all paying houses will be included.

Manager John W. Holmes has the weeks of Jan. 1 and 8 open for first-class attractions only at his Star Theatre, Brooklyn, N. Y.

In another column will be found numerous clippings from the numerous newspapers of the West commending W. S. Hart's performance of Hiram in Rhea's new play, The Queen of Sheba.

Hope Ross is meeting with success in the support of Marie Jansen in Delmonico's at Six.

Thomas R. Perry, manager for Primrose and West the past two seasons, is at liberty. Attractions desiring the services of this professional hustler, should wire him at once to the Grand Opera House, Kansas City, Mo., this week.

There are still a few good open dates between Nov. 21 and Feb. 27 at Proctor's Hartford Theatre which can be had by applying at once to F. F. Proctor, Twenty-third Street Theatre, New York.

The booking of the Florida circuit, having houses at St. Augustine, Ocala, Tampa, Key West, Havana, Tallahassee and Gainesville, is in the hands of E. P. Abern, the able manager of the Casino, at Tampa.

Manager H. D. Clark, in another column, denies the rumor that the Ninth Street Opera House, Kansas City, will be leased, and asserts that the house will not change hands. He is at present booking a number of first-class attractions for seasons 1894-95.

Winfred Young, the wonderful boy soprano who caused a sensation at Proctor's recently, is disengaged.

DATES AHEAD

[CONTINUED FROM PAGE 15.]

J. K. EMMETT (Melville Stoltz, mgr.): Kansas City, Mo., Nov. 20-25, St. Louis 27-Dec. 2.
JOSEPH JEFFERSON: New York city Nov. 6-25.
JOHN DREW (Masked Ball, Charles Frohman, mgr.): Wilmington, Del., Nov. 21, New Haven, Conn., 22.
JULIA MARLOWE: Philadelphia, Pa., Nov. 6-25, Brooklyn, N. Y., 27-Dec. 2, Harrisburg, Pa., 4, Altoona 5, Wheeling, W. Va., 6, 7, Columbus, O., 8, 9.
JAMES YOUNG (Tragedian): Henderson, N. C., Nov. 21, Suffolk, Va., 22, 23, Norfolk 24, Enfield, Md., 27, Salisbury 28, Easton, Pa., Dec. 1, Tamaqua 2.
JOLLY OLD CHUMS: Kansas City, Mo., Nov. 20-25.
JOSEPHINE CAMERON: Brooklyn, E. D., Nov. 20-25.
JOSEPH MURPHY: San Francisco, Cal., Nov. 20-Dec. 2.
JARBEAU COMEDY (Jeff D. Bernstein, mgr.): New Haven, Conn., Nov. 21, Hartford 22.
JOHN DILLON (J. H. Slone, mgr.): Webster, S. D., Nov. 21, Lisbon, N. D., 22, Fargo 23.
JAMES O'NEILL (W. P. Connor, mgr.): New York city Nov. 20-25.
JOHN AND DELLA PRINDLE: Edgemont, S. D., Nov. 20-25, New Castle, Wyo., 27-28.
JOHN T. KELLY (George M. Welty, mgr.): Allentown, Pa., Nov. 21, Reading 22, Trenton, N. J., 23, Carbondale 24, Scranton 25, Fall River, Mass., 27, New Bedford 28, Lowell 29, Chelsea Dec. 1, Lawrence 2, Brooklyn, N. Y., 4-9.
JANE (Jennie Yeamans; Charles Frohman, mgr.): Wheeling, W. Va., Nov. 22.
JANE (Kitty Cheatham; Charles Frohman, mgr.): Memphis, Tenn., Nov. 23-25.
KATIE EMMETT (Harry Williams, mgr.): Minneapolis, Minn., Nov. 20-25, Duluth 27, West Superior, Wis., 28, Eau Claire 29, Winona, Minn., 30, La Crosse, Wis., Dec. 1, Madison 2, Milwaukee 4-9.
KRANZ COMEDY: Pittsfield, Me., Nov. 21, 22.
KING PIN (Robert Griffin Morris, mgr.): Schenectady, N. Y., Nov. 21, Little Falls 22, Herkimer 24, Ilion 25, Utica 27-Dec. 2, Rome 4, Baldwinsville 5.
KENT AND DREW: Phœnix, R. I., Nov. 20-25.
LEWIS MORRISON (Edw. J. Abram, mgr.): Memphis, Tenn., Nov. 20-22, Jackson 23, Cairo, Ill., 24, Paducah, Ky., 25, Louisville 27-29, Indianapolis, Ind., 30-Dec. 2, Columbus, O., 4-6, Springfield 7, Dayton 8, 9.
LATER ON (T. W. Dinkins, mgr.): Boston, Mass., Nov. 20-25.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city N. Y. 20—indefinite.
LITTLE TRIXIE (Fred. Robbins, mgr.): Bellevue, O., Nov. 22, Loraine 24, Elyria 25, Delaware 28, National Home 29, Columbus 30-Dec. 2.
LABADIE ROWELL: Chambersburg, Pa., Nov. 22.
LAND OF THE MIDNIGHT SUN (A. V. Pearson, mgr.): Newark, N. J., Nov. 20, Harlem, N. Y., 27-Dec. 2.
L'ENFANT PRODIGUE (Edwin Cleary, mgr.): Boston, Mass., Nov. 20-25.
LAUGHING GIRL: San Francisco, Cal., Nov. 13-25, Oakland 27, San Jose 28, Stockton 29, Fresno 30, Visalia Dec. 1, Bakersfield 2, Los Angeles 4-6, San Diego 7, 8.
LIMITED MAIL (Elmer E. Vance, mgr.): Columbus, O., Nov. 20-22, Springfield 23, Zanesville 24, Canton 25, Akron 27, Beaver Falls, Pa., 28, New Castle 29, Youngstown, O., 30, Jamestown, N. Y., Dec. 1, Dunkirk 2, Buffalo 4-9.
LADY WINDERMERE'S FAN (Charles Frohman, mgr.): Cincinnati, O., Nov. 20-25, St. Louis, Mo., Dec. 4-9.
LILLIAN KENNEDY: Le Mars, S. D., Nov. 21, Sioux City 22, Omaha, Neb., 23-25, Atlantic, Ia., 27, Creston 28, Des Moines 29, Ottumwa 30, Oscaloosa Dec. 1, Marshalltown 2, Waterloo 4, Independence 5, Cedar Rapids 6, Iowa City 7, Rock Island 8.
LOUISE HAMILTON: Shamokin, Pa., Nov. 20-25, Norristown 27-Dec. 2.
LOST IN NEW YORK: St. Louis, Mo., Nov. 20-25.
LIZZIE MAY ULMER: Ithaca, N. Y., Nov. 20-25, Binghamton 27-Dec. 9.
MAINE AND GEORGIA: New York city Nov. 20—indefinite.
MME. MODJESKA: Chicago, Ill., Nov. 27-Dec. 9.
MAUDE HILLMAN (W. G. Snelling, mgr.): Moosic Falls, N. Y., Nov. 20-25, Greenfield, Mass., 27, Salem 28, Ipswich Dec. 1, 2, Gloucester 4-9.
MINNIE LESTER (George E. Mitchell, mgr.): Binghamton, N. Y., Nov. 20-25, Auburn 27-Dec. 2.
MADELINE MERLE (Fred. Schwartz, mgr.): New Westminster, B. C., Nov. 21, Nanaimo 22, Victoria 23, Port Townsend Wash., 24, Everett 25, Portland, Ore., 27-29, Tacoma, Wash., 30-Dec. 1.
MILTON NOBLES: Arkadelphia, Ark., Nov. 21, Newport 22, Poplar Bluff 23.
MASTER AND MAN: Philadelphia, Pa., Nov. 20-25.
MAURICE DREW'S PLAYERS: Wilkesbarre, Pa., Nov. 20-22, Binghamton, N. Y., 27-Dec. 2.
MARIE JANSEN: Philadelphia, Pa., Nov. 27-Dec. 2.
MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Lima, O., Nov. 20-25.
MONTE CARLO (Thomas E. Perry, mgr.): Kansas City, Mo., Nov. 20-25, Milwaukee, Wis., 27-Dec. 2, Winona, Minn., 4, LaCrosse, Wis., 5, Janesville 6, Rockford, Ill., 7, Aurora 8, Elgin 9.
MAGGIE WAINWRIGHT (Julian Magnus, mgr.): Little Rock, Ark., Nov. 22, Hot Springs 23, 24.
MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): Springfield, Mass., Nov. 21, Worcester 22, Providence, R. I., 23-25, Brooklyn, N. Y., 27-Dec. 2, Philadelphia, Pa., 4-16.
MORA-WILLIAMS: Marlboro, Mass., Nov. 20-25, Lowell 27, Dec. 2, Brockton, Mass., 4-9.
MIDNIGHT ALARM: Brooklyn, E. D., Nov. 20-25.
MCCARTHY'S MISHAPS: Milwaukee, Wis., Nov. 20-25, Chicago, Ill., 27 Dec. 2, Elkhart, Ind., 4, Battle Creek, Mich., 5, Grand Rapids 6, Lansing 7, Saginaw 8, Bay City 9.
MORGAN COMEDY: Phelps, N. Y., Nov. 20-25.
MAYOURNEEN (Augustus Pitou, mgr.): Pittsburg, Pa., Nov. 20-25, Buffalo, N. Y., 27-Dec. 2.
MEN OF IRON (J. W. Kennedy); Chicago, Ill., Nov. 20-25.
MILLS, RHEA: Butte, Mont., Nov. 21, Spokane, Wash., 23, 24, Tacoma 25, Seattle 27, 28, Tacoma 30, San Francisco, Cal., Dec. 4-9.
MATLACK AND VAN ZILE (H. A. Bushea, mgr.): Pontiac, Mich., Nov. 21, 22, St. Clair 24, Lapeer 25, Flint 27, Ionia 28, South Bend, Ind., 29, 30.
MAIDA CRAIGEN-FREDERICK PAULDING: Waco, Tex., Nov. 21, Hillsboro 22, Corsicana 23, Greenville 24, Marshall 25, Hot Springs, Ark., 27, Pine Bluff 28, Little Rock 29, Fort Smith 30.
MR. POTTER OF TEXAS: New Haven, Conn., Nov. 20-22, Bridgeport 23-25.
MODEL COMEDY: Fairmont, W. Va., Nov. 20-25.
MASKED BALL NO. 2 (Charles Frohman, mgr.): Fort Worth, Tex., Nov. 21, Waco 22, San Antonio 23, 24, Austin 25, Brenham 27, Bryan 28, Houston 29, 30, Galveston Dec. 1, 2, New Orleans, La., 4-9.
MY AUNT SALLY: Baltimore, Md., Nov. 20-25, Rochester, N. Y., 27 Dec. 2, Buffalo 4-9.
MOORE (W. W. Tillotson, mgr.): Wilmington, N. C., Nov. 21, Charleston, S. C., 22, 23, Savannah, Ga., 24, 25, Albany 27, Americus 28, Atlanta 29, 30.
NAT C. GOODWIN (George J. Appleton, mgr.): Boston, Mass., Nov. 20-25.
NEW SOUTH: Baltimore, Md., Nov. 20-25.
NELLIE MCHENRY: Grand Rapids, Mich., Nov. 21, 22, Lansing 23, Battle Creek 24, Ann Arbor 25, Detroit, Mich., 27 Dec. 2, Cleveland, O., 4-9.
NUTMEG MATCH (Litt and Davis, mgrs.): Chicago, Ill., Nov. 20-25.
N. S. WOOD (W. D. Chalfin, mgr.): Brooklyn, N. Y., Nov. 20-25, Providence, R. I., 27-Dec. 2.
NOSS JOLLITY (Perd. Noss, mgr.): Osage City, Kans., Nov. 21, Hutchinson 22, Nickerson 23, Great Bend 24, Kingsley 25, Dodge City 27, Garden City 28, La Junta 29, Trinidad, Col., 30, Raton, N. M., Dec. 1, East Las Vegas 2, Albuquerque 4, Fort Wingate 5, Williams, Ariz., 9.
OH, WHAT A NIGHT! (Charles A. Loder): Lincoln, Neb., Nov. 21, 22.
ONLY A GERMAN: Dubuque, Ia., Nov. 21, Clinton 22, Moline, Ill., 23, Rock Island 24.
OLIVER BYRON (J. P. Johnson, mgr.): Indianapolis, Ind., Nov. 20-25, St. Louis, Mo., 27-Dec. 2, Murphysboro, Ill., 4, Cairo 5, Paducah, Ky., 6, Evansville, Ind., 7-9.
OLD HOMESTEAD (E. A. McFarland, mgr.): St. Louis, Mo., Nov. 20-25, Evansville, Ind., 27, Terre Haute 28, Lexington, Ky., 29, Louisville 30-Dec. 2, Cincinnati, O., 4-9.
OUTCASTS OF A GREAT CITY (James B. Belcher, mgr.): New Britain, Conn., Nov. 20-22, Bridgeport 23-25, Philadelphia, Pa., 27-Dec. 9.
OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Central City, Ky., Nov. 22, Bardstown 23, 24, Lebanon 25, Versailles 27, 28, Harrodsburg 29, Stanford 30.
OLAF (Rosenfeld Brothers, mgrs.): New York city Nov. 6—indefinite.
OLD CLOTHES (Western): Galt, Ont., Nov. 21, Woodstock 22, Simcoe 23, St. Thomas 24.
OLE OLSON (Eastern): Cincinnati, O., Nov. 20-25.
OLD ZAC HASTINGS (Carl Brehm, mgr.): Watkins, N. Y., Nov. 21, Penn Yan 22, Geneva 23, Seneca Falls 24, Trumansburg 27.
PATTI ROSA (Will O. Wheeler, mgr.): Brenham, Tex., Nov. 21, Bryan 22, Taylor 23, Austin 24, San Antonio 25, 27, Belton 28, Waco 29, Fort Worth 30, Dallas Dec. 1, 2, Sherman 4, Denison 5, Gainesville 6, Ardmore, I. T., 7, Purcell 8, Oklahoma 9.
PULSE (Sam Nemo, Pendleton, Ala., Nov. 20, Birmingham 27.
POWER OF THE PRESS: Brooklyn, N. Y., Nov. 20-25.
PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 29-Dec. 25.
POWER OF GOLD (Walter Sanford's): Bloomfield, N. J., Nov. 20-25.
PAUL KAUVAR (Eugene Robinson, mgr.): Port Hope, Ont., Nov. 21, Belleville 22, Kingston, 23, Ottawa 24, 25, Montreal, P. Q., 27-Dec. 2, Toronto, Ont., 4-9.
POWER OF WOMAN (Mme and Asa Neseller): Hoboken, N. J., Nov. 20-22, Detroit 23-25.
PACIFIC EXPRESS: New Lexington, O., Nov. 21, Shawnee 24, Logan 25.
PATENT APPLIED FOR (Elmer E. Vance, mgr.): Cleveland, O., Nov. 20-22, Youngstown 23, 25, Corning, N. Y., 24, Binghamton, 25, Scranton, Pa., Dec. 1, 2, Wilkesbarre 4, 5, Hazelton 6, Easton 7, Allentown 8, Reading 9.
PRODIGAL FATHER (C. B. Jefferson, Klaw and Erlanger, mgrs.): Atlanta, Ga., Nov. 20-25.
PETE PATERSON: Salt Lake City, Utah, Nov. 20-25.
ROBERT DOWNING (J. F. Durham, mgr.): St. Paul, Minn., Nov. 20-22, Minneapolis 23-25, Sioux City, Ia., 26, 27, Lincoln, Neb., 29, Omaha 30-Dec. 2, Denver, Col., 4-9.
ROBERT GAYLOR: Toronto, Ont., Nov. 20-25, Pittsburg, Pa., 27-Dec. 2, New York city 4-9.
ROSINA VOKES: Chicago, Ill., Nov. 13-25, Indianapolis, Ind., 27-29.
ROLAND REED: Brooklyn, N. Y., Nov. 20-25.
RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Halifax, N. S., Nov. 20-22, Quebec, P. Q., 27-Dec. 2.
R. H. BAIRD: London, Ont., Nov. 23-25.
PAY TRAIN (Charles F. Dittmar, mgr.): Amsterdam, N. Y., Nov. 21, Gloversville 22, Utica 23, Rome 24, Canastota 25, Syracuse 27-29, Watertown 30, Lyons Dec. 1, Palmyra 2, Rochester 4-9.
ROMANY RYE: Buffalo, N. Y., Nov. 19-25.
ROONEY COMEDY: Brooklyn, N. Y., Nov. 20-25, Philadelphia, Pa., 27-Dec. 2.
R. E. GRAHAM (Mullaly Brothers, mgrs.): Chicago, Ill., Nov. 20-25.
ROBERT MANTELL (Proctor and Turner, mgrs.): Richmond, O., N. V. 21, Springfield 22, Newark 23, Lancaster 24, Dayton 25, Cincinnati 27-Dec. 2.
RICHARD MANSFIELD: Milwaukee, Wis., Nov. 20-25.
ROSE AND CHARLES COGHLAN: Washington, D. C., Nov. 20-25.
RILEY DRAMATIC: Maysville, Ky., Nov. 20-22, Cynthiana 27-Dec. 2, Lebanon, O., 4-9.
SPOONER COMEDY (S. S. Spooner, mgr.): Leavenworth, Kan., Nov. 20-25, Topeka 27-Dec. 2, Atchison 4-9.
SHORE ACRES (James A. Herne): New York city Oct. 30-Dec. 2.
STUART ROBSON: Pittsburg, Pa., Nov. 20-25.
SIDE TRACKED (Eastern, S. J. Rawson, mgr.): Wilmington, Del., Nov. 27-29.
SOL SMITH RUSSELL: New York city Oct. 9-Nov. 25.
STRUGGLE OF LIFE (Walter Sanford's): Bridgeport, Conn., Nov. 21, Danbury 22, Hartford 23, 24, Holyoke, Mass., 25.
SOCIAL SESSION: Irwin, Pa., Nov. 21, Latrobe 22, Uniontown 23, Connellsville 24, Cumberland, Md., 25, Martinsburg, W. Va., 27, Hagerstown, Md., 28.
SI PLUNKARD (J. C. Lewis): Portland, Ill., Nov. 21, Selma, O., 22, Alexander, Ind., 23, New Castle 24.
SIDE TRACKED (Jule Walters): Ottawa, Ill., Nov. 21, Mendota 22, Dixon 23, Sterling 24, Moline 25, Rock Island 27, Fulton 28, Savanna 29, Galena 30, Monroe, Wis., Dec. 1.
SADIE RAYMOND: Rich Hill, Mo., Nov. 20-25.
SADIE HASSON (E. E. Basye, mgr.): Louisville, Ky., Nov. 20-25, Cincinnati, O., 27-Dec. 2, Chicago, Ill., 4-9.
STANDARD DRAMATIC (Rich's): West New Brighton, N. Y., Nov. 20-25.
SKIPPED BY THE LIGHT OF THE MOON: Pendleton, Ore., Nov. 21, La Grande 22, Baker City 23, Boise City, Idaho, 24, Pocatello 25.
ST. FELIX SISTERS (Will E. Culhane, mgr.): Chester, Ill., Nov. 20-25.
SQUIRE HASKINS: Lockport, N. Y., Nov. 23, Holly 24, Niagara Falls 25, Medina 27, Brockport 28, Batavia 30.
STILL ALARM (Will Keogh, mgr.): St. Paul, Minn., Nov. 20-25, Minneapolis 27-Dec. 2, Manato 4, Sioux Falls, S. D., 5, Sioux City, Ia., 6, Lincoln, Neb., 7, St. Joseph, Mo., 8, Topeka, Kans., 9.
SILVER KING (Carl A. Haswin, mgr.): St. Joseph, Mo., Nov. 21, Falls City, Neb., 22, Omaha 23-25, Council Bluffs, Ia., 27, Blair, Neb., 28, Fremont 29, Lincoln 30, St. Louis, Mo., 4-9.
SPAS OF LIFE (Western, William Calder, mgr.): Denver, Col., Nov. 20-25, Omaha, Neb., 27-29, St. Joseph, Mo., 30-Dec. 2.
SPAN OF LIFE (Eastern, H. S. Taylor, mgr.): Albany, N. Y., Nov. 21 22.
STRUCK GAS (Thomas'): Cumberland, Md., Nov. 21, McKeesport, Pa., 22.
SIBERIA: Atlanta, Ga., Nov. 21, 22, Chattanooga, Tenn., 23, Knoxville 24, Lexington 25, Cincinnati, O., 27-Dec. 2.
THOMAS E. SHEA: Albany, N. Y., Nov. 21, 22, Gloversville 23-25, Cohoes 27-Dec. 2, Danbury, Conn., 4-9.
THE DAZZLER A CO. (H. E. Reed, mgr.): Memphis, Tenn., Nov. 21, 22, Little Rock, Ark., 23, Fort Smith 24, Omaha, Neb., 27-Dec. 2.
TIM THE TINKER (Fred. L. Belden, mgr.): Millville, Mass., Nov. 21, Southbridge 22, Webster 23, Spencer 24, Chicopee Falls 25, North Brookfield 27, Warren 28, Palmer 29, Westfield 30.
TEXAS STEER: Philadelphia, Pa., Nov. 20-25.
THE TORNADO (Southern, Lincoln J. Carter, prop.; Jack Lodge, mgr.): Joplin, Mo., Nov. 21, Nevada 22, Fort Scott, Kans., 23, Springfield, Mo., 24, Aurora 25, Carthage 27, Fayetteville, Ark., 28, Fort Smith 29, Little Rock 30.
THE TORNADO (Northern, Lincoln J. Carter, mgr.): Springfield, Ill., Nov. 21, Litchfield 22, Decatur 23, Danville 24, Champaign 25, Fort Wayne, Ind., 27, Kalamazoo, Mich., 28, Jackson 29, Lansing 30, Bay City Dec. 1, East Saginaw 2, Grand Rapids 4-9.
THE HUSTLER (Will Keogh, mgr.): Kansas City, Mo., Nov. 20-25.
THE OPERATOR: Buffalo, N. Y., Nov. 20-25.
THE OTHER MAN (Charles Frohman, mgr.): Brooklyn, N. Y., Nov. 20-25.
THE COLONEL AND I (Gallagher and West): Providence, R. I., Nov. 20-25, Montreal, P. Q., 27-Dec. 2.
THE VENDETTA: Nashville, Tenn., Nov. 20-25.
THE DAZZLER B CO. (S. A. Leggett, mgr.): Sunbury, Pa., Nov. 22, Milton 23, Tamaqua 24, Mahanoy City 25, Ashland 27, Shenandoah 28, Shamokin 29, Pottsville 30, Mauch Chunk Dec. 1, Bethlehem 2.
THE ROBINER (Hilliard and Arthur): Montreal, P. Q., Nov. 20-25.
THE VOODOO (Gus Bothner, mgr.): Louisville, Ky., Nov. 20-25, Zanesville, O., 30, Wheeling, W. Va., Dec. 1, McKeesport, Pa., 2, Pittsburg 4-9.
TONY FARRELL: Englewood, Ill., Nov. 21, Logansport, Ind., 22, North Baltimore, O., 23, Sandusky 24, Akron 25.
TUXEDO (George R. Hawes, mgr.): Rutland, Vt., Nov. 22, Bennington 23, North Adams, Mass., 25, Keene, N. H., 27, Bellows Falls 28, Pittsfield, Mass., 29, Middletown, Conn., 30, Danbury Dec. 1, Plainfield, N. J., 2, Brooklyn, N. Y., 4-9.
THOMAS W. KEENE (W. P. Dickson, mgr.): St. Louis, Mo., Nov. 20-25, Cincinnati, O., 27-Dec. 2.
T. B. ALEXANDER: Van Wert, O., Nov. 20-25, Bucyrus 27-Dec. 2, Goshen, Ind., 4-9.
TRIP TO CHINATOWN No. 1: Detroit, Mich., Nov. 20-25.
TRIP TO CHINATOWN, No. 2: Brooklyn, E. D., Nov. 20-25.
THE SCOUT (William F. Carver): New York city Nov. 20-25.
TURNER-STOCUM: Manilla, Ia., Nov. 20-25.
THE OATH: Wilmington, Del., Nov. 21, 22.
THE STOWAWAY (Litt and Davis, mgrs.): Chicago, Ill., Nov. 20-25, Indianapolis, Ind., 27-Dec. 2, Chicago, Ill., 4-9.
THE EMBOW (Litt and Davis, mgrs.): Boston, Mass., Nov. 20-25, Brooklyn, N. Y., 27-Dec. 2.
THE SOUDAN: New Orleans, La., Nov. 20-25, Pensacola, Fla., 27, Mobile, Ala., 28, 29, Meridian, Miss., 30, Selma, Ala., Dec. 1, Columbus, Ga., 2, Macon 4, Augusta 5, Charleston, S. C., 6, 7, Atlanta, Ga., 8, 9.
UNCLE TOM'S CABIN (Ed. F. Dunn, mgr.): Oskaloosa, Ia., Nov. 21, Centerville 22, Washington 24, Cedar Rapids 25, Iowa City 27, Independence 28, Marshalltown 29, Quincy, Ill., 30, Freeport Dec. 1, Rockford 2.
UNCLE TOM'S CABIN (Lowe's): Ansley, Neb., Nov. 21, Broken Bow 22, Alliance 23, Crawford 24, Fort Robinson 27.
UNCLE ARGENTINE: Waterbury, Conn., Nov. 20-22, Bridgeport 23-25, New Haven 27-Dec. 2, South Norwalk 4, 5, Meriden 6-9.
UNDER THE CITY LAMPS: Cleveland, O., Nov. 20-25.
VETERAN DRUMMER: Baltimore, Md., Nov. 20-25.
WILSON BARRETT (J. B. McCormick, mgr.): Boston, Mass., Nov. 20-Dec. 9.
WAITE COMEDY: Jamestown, N. Y., Nov. 20-25, Hornellsville 27-Dec. 2, Binghamton, 4-9.
WHITE SCHOOLBOY (De V. Pearson, mgr.): Philadelphia, Pa., Nov. 20-25.
WILLIAM BARRY: Worcester, Mass., Nov. 21, Birmingham, Conn., 22, New Haven 23-25, Brooklyn, E. D., 27-Dec. 2.
WARDE-JAMES: Baltimore, Md., Nov. 20-25, Pittsburg, Pa., 27-Dec. 2.
WILFRED CLARKE: Columbus, Ga., Nov. 22, 23, Montgomery, Ala., 24, 25, Selma, 27, Meridian, Miss., 28, Columbus 29, West Point 30.
WESTMINSTER DRAMATIC: St. Charles, Mo., Nov. 21, 22, Montgomery 23, Troy 24, Louisiana 25, Bowling Green 27.
WESTON'S COMEDIANS: La Plata, Mo., Nov. 20-25.
WOODWARD THEATRE: Carroll, Ia., Nov. 20-25.
W. H. CRANE (Joseph Brooks, mgr.): Philadelphia, Pa., Nov. 20-Dec. 9.
WHITE SLAVE: Sioux City, Ia., Nov. 21, Omaha, Neb., 22, Council Bluffs, Ia., 23, St. Joseph, Mo., 24, 25, Kansas City 26-Dec. 2.
WAIFS OF NEW YORK (Harry Williams, mgr.): Detroit, Mich., Nov. 20-25, Grand Rapids 27-Dec. 2.
VON YONSON: Elgin, Ill., Nov. 20, Oshkosh, Wis., 21, Eau Claire 23, Duluth, Minn., 24.
ZEB COMEDY CO. (Harry Hardy, mgr.): Pittsburg, Pa., Nov. 20-25.

SPECTACLE AND EXTRAVAGANZA.

AFRICA (W. H. A. Cronkhite, mgr.): Chicago, Ill., Nov. 20-Dec. 2.
BLACK CROOK NO. 1 (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—indefinite.
BLACK CROOK No. 2 (Eugene Tompkins, mgr.): Charleston, S. C., Nov. 21, Augusta, Ga., 22, Macon 23, Mobile, Ala., 24, 25, New Orleans, La., 27-Dec. 9.
DEVIL'S AUCTION (Charles H. Vale, mgr.): Bloomington, Ill., Nov. 21, Streator 22, Peoria 23, Galesburg 24, Davenport, Ia., 25, Burlington 27, Ottumwa 28, Keokuk 29.
RICE'S SURPRISE PARTY (1893): New York city Aug. 28—indefinite.
SINBAD (David Henderson, mgr.): St. Louis, Mo., Nov. 20-25.
SPIDER AND FLY: Ft. Scott, Kans., Nov. 21, Springfield, Mo., 22, Alton, Ill., 23, Springfield 24, Joliet 25, Chicago 27-Dec. 2.

OPERA AND CONCERT.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Chicago, Ill., Nov. 6—indefinite.
BELL'S CONCERT: Belleville, Ont., Nov. 21, 22.
CALIFORNIA OPERA (John Saunders, mgr.): Kalamazoo, Mich., Nov. 22-25, Muskegon 27-Dec. 2, Ann Arbor 4-9.
CARLETON OPERA: Indianapolis, Ind., Nov. 20-25.
CALHOUN OPERA: Seattle, Wash., Nov. 20-Dec. 9.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Philadelphia, Pa., Nov. 20-Dec. 16.
DENISON OPERA: Erie, Pa., Nov. 20-25, Lockport, N. Y., 27-Dec. 2.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Oct. 3-Dec. 16.
FAY TEMPLETON OPERA (Geo. B. McClellan and David Tower, mgrs.): Tyler, Tex., Nov. 21, Houston 22, 23, Galveston 24, 25, Austin 27, San Antonio 28, 29, Dallas 30, Fort Worth Dec. 1, 2, Hot Springs, Ark., 4, Little Rock 5, Pine Bluff 6, Memphis, Tenn., 7-9.
FRENCH GRAND OPERA: New Orleans, La., Nov. 21—indefinite.
GERMAN MILITARY BAND: Rochester, N. Y., Nov. 21.
GRAU OPERA: Savannah, Ga., Nov. 20-25, Jacksonville, Fla., 27-Dec. 2.
ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): St. Louis, Mo., Nov. 27 Dec. 2, Chicago, Ill., 4-9.
KHEDIVA: Manchester, N. H., Nov. 21, 22.
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Rochester, N. Y., Nov. 20-25, Cleveland, O., 27-Dec. 2.
LILLIAN RUSSELL OPERA (Lederer and Canary, mgrs.): New York city, Nov. 20—indefinite.
LITTLE TYCOON (W. N. Dunlevy, mgr.): Greensburg, Pa., Nov. 22, Johnstown 23, Altoona 24, Huntington 25.
OVIDE MUSIN CONCERT (W. H. Seuger, mgr.): Mt. Vernon, N. Y., Nov. 22, Newark, N. J., 22, Philadelphia, Pa., 23, New York city 24, Orange, N. J., 25, Birmingham, Conn., 26, Brooklyn, N. Y., 29, Trenton, N. J., 30, Altoona, Pa., Dec. 1, Greensburg 2.
PHILEMON AND BAUCIS (J. M. Hill, mgr.): New York city Nov. 16-25.
PAULINE HALL OPERA (George B. McClellan, mgr.): Providence, R. I., Nov. 27-Dec. 2.
REMENYI CONCERT: Owosso, Mich., Nov. 21, Grand Rapids 22.
ROBIN HOOD (Barnabee, Karl and MacDonald, mgrs.): Des Moines, Ia., Nov. 21 Monmouth, Ill., 22, Burlington, Ia., 23, Ottumwa 24, Oscaloosa 25.
SOUSA'S BAND (D. Blakeley, mgr.): Hamilton, Ont., Nov. 21.
SCHUBERT SYMPHONY CLUB (E. H. Purcell, mgr.): Boone, Ia., Nov. 21, Ames 22, Des Moines 23, Perry 24, Coon Rapids 25, Audubon 27, Avoca 28, Harlan 29, Shelby 30, Neola Dec. 1, Council Bluffs 2.
THE ALGERIANS: New York city Oct. 23—indefinite.
TAVARY OPERA: Detroit, Mich., Nov. 20-25, Chicago, Ill., 27-Dec. 2.
THE WOMAN KING (Fred. Wynne, mgr.): Newark, N. J., Nov. 20-25.
TORBETT CONCERT (Gustave Halberg, mgr.): Boston, Mass., Nov. 21, Gloucester 22, Boston 23, Providence, R. I., 24, 25, Lawrence, Mass., 27, Boston 28-Dec. 2, Dover, Del., 4, Norfolk, Va., 5, Portsmouth 6, Hampton 7, Suffolk 8, Raleigh, N. C., 9.
VENUS (E. E. Rice, mgr.): Boston, Sept. 11—indefinite.
WANG (D. W. Truss, mgr.): Ithaca, N. Y., Nov. 21, Lockport 22, Buffalo 23-25, Cleveland, O., 27-Dec. 2.

VARIETY AND BURLESQUE.

CITY SPORTS: Chicago, Ill., Nov. 20-Dec. 9.
C. W. WILLIAMS: Chicago, Ill., Nov. 13-25.
FRENCH FOLLY: New York city Nov. 20-Dec. 9.
FRED. WALDMANN: Albany, N. Y., Nov. 20-25.
FIELD AND HASSON: Troy, N. Y., Nov. 20-25, New York city 27-Dec. 9.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): Cleveland, O., Nov. 20-25, Buffalo, N. Y., 27-Dec. 2, Rochester 4-9.
GEORGE DIXON SPECIALTY: Lawrence, Mass., Nov. 21, Fitchburg 23, Woonsocket, R. I., 24, Fall River, Mass., 25.
HOWARD ATHENAEUM: St. Louis, Mo., Nov. 20-25.
HARRY WILLIAMS' OWN: Brooklyn, E. D., Nov. 20-25.
HYDE'S COMEDIANS: St. Louis, Mo., Nov. 20-25.
HARRY WILLIAMS' METEORS: Washington, D. C., Nov. 20-25.
HOLLIS RUSSELL: Athol, Mass., Nov. 21, Brattleboro, Vt., 22, Bellows Falls Dec. 1, Schenectady, N. Y., 5, Norwich 7, Homer 8, Ithaca 9.
HOPKINS' TRANS-OCEANICS: New York city, Nov. 20-25.
LILLY CLAY: Montreal, P. Q., Nov. 20-25.
LONDON THEATRE: Wheeling, W. Va., Nov. 21, 22, Louisville, Ky., 27 Dec. 2, Chicago, Ill., 4-16.
LONDON BELLES: Wellsville, O., Nov. 21, Alliance 22, Massillon 23, Canton 24, Akron 25, Upper Sandusky 27, Tiffin 28, Lima 29, Van Wert 30, Delphos Dec. 1, Sturgis, Mich., 4-9.
ME AND JACK: Paterson, N. J., Nov. 20-25.
MAY HOWARD BURLESQUE (Harry Morris, mgr.): New York city, Nov. 20-Dec. 2, Pittsburg, Pa., 4-6.
MAMIE SAMCAR: New York city, Nov. 20-Dec. 2.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Cincinnati, O., Nov. 20, 25, St. Louis, Mo., 27-Dec. 2.
OLD AGE AND YOUTH (Sam T. Jack, mgr.): Montreal, P. Q., Nov. 20-25.
REILLY AND WOOD: Philadelphia, Pa., Nov. 20-25.
ROSE HILL: Newark, N. J., Nov. 20-25, Philadelphia, Pa., 27-Dec. 2.
SENTZ-SANTLEY: Indianapolis, Ind., Nov. 20-25.
SHAVER AND PALMER'S COSMOPOLITAN: Cincinnati, O., Nov. 20-25.
RUSSELL BROTHERS: Baltimore, Md., Nov. 20-25.
RICE AND BARTON'S COMEDIANS: Louisville, Ky., Nov. 20-25, Greensboro 28, Henderson 30, Paducah Dec. 1, St. Louis, Mo., 4-9.
SOUTH BEFORE THE WAR: Baltimore, Md., Nov. 20-25.
SAM DEVERE: Pittsburg, Pa., Nov. 20-25.
SUTTON'S COMIC OPERA BURLESQUE: Philadelphia, Pa., Nov. 20-25.
TONY PASTOR: New York city Oct. 23—indefinite.
WEBER AND FIELDS: Harlem, N. Y., Nov. 20-25.

MINSTRELS.

ARTHUR DEMING: Middletown, N. Y., Nov. 22, Port Jervis 23, Binghamton 24, Waverly 27, Dansville 28, Mount Morris Dec. 1, Batavia 2, Lockport 4, Niagara Falls 5, Jamestown 6, Bradford, Pa., 7, Olean, N. Y., 8.
AL. G. FIELD: Corsicana, Tex., Nov. 21, Sherman 22, Denison 23, Dallas 24, 25, Fort Worth 27, Waco 28, Austin 29, San Antonio 30-Dec. 1.
BARLOW BROTHERS: Pueblo, Col., Nov. 21, Salida 22, Leadville 23, Aspen 24, Grand Junction 25, Salt Lake City, Utah, 27, 28.
GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Fairmont, W. Va., Nov. 22, Clarksburg 23, Weston 24, Grafton 27, Martinsburg 29, Hanover, Pa., Dec. 1, York 4, Frederick, Md., 5, Alexandria, Va., 6, Easton, Md., 7.
GUY BROTHERS: Hamilton, Ont., Nov. 23-25.
HAVERLY'S: Chicago, Ill., Sept. 18—indefinite.
HI HENRY'S: Alexandria, Va., Nov. 21, Annapolis, Md., 22, Havre de Grace 23, Elkton 24, Wilmington, Del., 25.
MCCABE AND YOUNG: Charleston, S. C., Nov. 23.
PRIMROSE AND WEST (Thomas R. Perry, mgr.): New Bedford, Mass., Nov. 21, Taunton 22, Brockton 23, Lawrence 24, Lynn 25, Salem 27, Haverhill 28, Portland, Me., 29, Manchester, N. H., 30, Concord Dec. 1.
SWEENEY, ALVIDO AND CO.: Williamsport, Pa., Nov. 21, Lock Haven 22, Philipsburg 23, Tyrone 24, Johnstown 25.

MISCELLANEOUS.

BLIND BOONE: Orlando, O., Ter., Nov. 20, Arkansas City, Kans., 21, Winfield 22, Wichita 23, 24.
BARTHOLOMEW'S EQUINES: Norfolk, Va., Nov. 20, 22.
COTTON'S DONKEY CIRCUS: Altoona, Pa., Nov. 20-25.
CHARLES E. HAMILTON: Fort Worth, Tex., Nov. 21.
ELI PERKINS: Chicago, O., Nov. 21, Derry Station, Pa., 22, Washington 23, Rochester 24, Slippery Rock 25, New York city 27

NEW BASTABLE THEATRE

Leading SYRACUSE Playhouse.

Handsome, Modern and Convenient. Ground Floor

FREDERIC BASTABLE, Owner. AMERICAN THEATRICAL EXCHANGE. FRANK D. HENNESSY, Lessee and Manager.

MANAGERS' DIRECTORY.

DENISON, TEXAS.

MCDOUGALL OPERA HOUSE

Will allow liberal sharing terms to one good attraction only per week. Second-class save your stamps.

J. B. McDOUGALL, Prop.

DEFIANCE, O.

CITIZENS' OPERA HOUSE

A new house thoroughly equipped with all necessary scenery and appliances. Two galleries. Auditorium on ground floor. The entire house heated by steam. Stage 40x55 and 66 feet to rigging loft. First-class attractions only. Write for open time. Population of Defiance, 10,000.

E. P. ELSON, Receiver and Manager.

HASTINGS, PA.

HASTINGS OPERA HOUSE

Population of Hastings, including suburbs, 10,000. Seating capacity, 1,000. First-class in every detail. For time and terms, address

W. C. SHIFFER, Manager.

HOLYOKE, MASS.

THE EMPIRE

HOLYOKE'S NEW THEATRE.

Finest furnished theatre in New England. Only ground floor house in the city. In the business centre. Playing first-class attractions only. Good open time for strong attractions. P. O. Box 732.

GEO. W. COLBURN, Mgr.,

Holyoke, Mass. Or Klaw and Erlanger, N. Y.

MIDDLETOWN, N. Y.

THE CASINO

MIDDLETOWN'S NEW THEATRE.

Best one-night stand in State New York. Seating 1,200. Independent electric plant, calcium lights. Stage, 40x52; opening, 36 feet. Only theatre in city. Our own bill boards, large dressing rooms. Fifty miles from N. Y. Main line of Erie and N. Y., O. & W. A few more first-class attractions wanted.

HORACE W. COREY.

NEWPORT, VT.

LANE'S OPERA HOUSE

New and complete. Only first-class theatre in the city. The smartest town of its size in the State. Good available open time for first-class attractions.

H. E. LANE, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200.

A. E. WILLIAMS, Manager.

PAWTUCKET, R. I.

MUSIC HALL, PAWTUCKET.

One of the best one-night stands in New England. Seating capacity, 1,100. All modern improvements. Population over 50,000 to draw from. Stage on ground floor.

LAWRENCE BARRETT, Theatrical Manager.

GEO. A. CARPENTER, Treasurer.

Music Hall Building, Pawtucket, R. I.

HOTELS, ETC.

BOSTON, MASS.

HOTEL WINTHROP

Bowdoin Street, opposite the State House. American plan. Noted for its central location, first-class cuisine, and moderate prices. Within a short distance of all the principal theatres, depots, etc. Special rates to professionals.

SYRACUSE, N. Y.

THE YATES

One of the finest hotels in the United States.

AMERICAN and EUROPEAN PLANS.

SYRACUSE, N. Y.

AVERILL and GREGORY, Props.

NEW YORK CITY.

215 SEVENTH AVENUE

(Between 22nd and 23rd Streets, New York.)

Central location. Easy access to any Theatre in the city. Splendid rooms, newly furnished. Excellent table.

THEATRICAL STAGE HARDWARE.

FULL LINE. LOW PRICES.

SEND FOR CATALOGUE.

J. R. CLANCY, Syracuse, N. Y.

COLLECTIONS AND SETTLEMENTS.

Legal facilities for making the above far superior to those in any other State in the Union. Address R. C. RAVLSONE, 31 Milk Street, Boston, Mass. Established 1878.

NEW ACADEMY OF MUSIC, RALEIGH, N. C. Good dates in November and December. Opera and Tragedy preferred. Address T. P. BERMAN, Jr., Manager.

OUT OF TOWN THEATRES.

Bath, Me.

ALAMEDA OPERA HOUSE.

Only theatre in the city. Ground floor. Seating capacity, 800. Stage, 40x30. Steam, heat, gas and electric light. Population of Bath, 10,000.

H. H. DONNELL, Manager

Berwick, Pa.

P. O. S. OF A. OPERA HOUSE.

On D., L. and W. and Penna. Railroads. Twenty-eight miles south of Wilkesbarre.

Population, 5,000; seating capacity, 625. Scenery complete. Stage, 25x40.

FRANK R. KITCHEN, Manager.

East Liverpool, Ohio

NEW GRAND OPERA HOUSE.

Seating capacity, 1,200. Upholstered furniture. Stage, 70 by 30, 40 ft. in the clear from floor of stage. No grooves. Electric car line passes main entrance. A population of twenty thousand to draw from. TO OPEN AUG. 28, 1893. Secure dates for season 1893-94 by addressing

JAMES E. ORR, Manager.

Care of A. C. Wolfe, Wellsville, Ohio.

Fort Scott, Kans

DAVIDSON OPERA HOUSE.

Only Opera House in the city. Population, 14,000. On the main line of the K. C., Ft. S. and M. R. R., M. P. R. R., M. K. T. R. R. Now booking for season 1893-94. First-class attractions only. Address

HARRY C. ERNICH, Manager,

Fort Scott, Kans.

Montgomery, Ala.
Eufaula, Ala.

FOR DATES, Etc.,

Address

G. F. McDONALD,

Montgomery, Ala.

Middletown, Conn.

McDONOUGH OPERA HOUSE.

UNDER SAME ROOF AS McDONOUGH HOTEL.

Fully stocked with scenery, and house now thoroughly renovated and redecorated.

Seating capacity, 754.

RENT REDUCED TO $25.00.

A. M. COLEGROVE.

Niagara Falls, N. Y.

FOSTER'S CIRCUIT.

PARK THEATRE, Niagara Falls, N. Y. Best one night stand in the State. $50,000,000 now being invested.

NEW GRAND OPERA HOUSE, Albion N. Y. A Positive Success. H. A. FOSTER, Manager. Also booking for Holley, Medina, Lockport and St. Catharines, Ont.

H. A. FOSTER, Niagara Falls, N. Y.

Navasota, Tex.

COLUMBIA OPERA HOUSE.

Now in course of erection, with all the modern improvements. Four boxes, balcony, new scenery, water works, electric lights. Seating capacity, 1,500. Population, 5,000. Draws from 10,000. Good connections with the H. & T. C. R. R. and G. C. and Santa Fe. Open dates for good attractions season 1893-94. Address all communications to

M. GARBET, Manager and Proprietor.

Owensboro, Ky.

NEW TEMPLE THEATRE.

WE WILL POSITIVELY PLAY NONE BUT FIRST-CLASS ATTRACTIONS THE COMING SEASON. Population, 15,000. Seating 1,500. Address

A. G. SWEENEY, Manager.

Seneca, Kansas

GRAND OPERA HOUSE.

Good one-night stands for first-class attractions. Second-class not wanted.

On direct line from Kansas City and St. Joseph, Mo., to Beatrice, Lincoln and Omaha, Neb.

A few more attractions wanted for this season.

JAMES R. GLEASON, Manager.

Dramatic Mirror Binder

A handsome binder, gold lettered, holding 52 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their copies.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR, 1402 Broadway, New York.

OPIUM HABIT IN ALL ITS FORMS.

MORPHINE, COCAINE, LAUDANUM AND KINDRED HABITS.

CORRESPONDENCE CONFIDENTIAL. PAMPHLET AND PARTICULARS SENT FREE. ADDRESS: NATIONAL HEALTH CO. PARSON BLOCK, OMAHA, NEB.

GOOD NEW PLAYS

For sale or on Royalty. First-class people supplied. Routes booked. COLONEL J. F. SELLICK, General Theatrical Agent. Abbey's Theatre Building, New York City.

DESIRABLE OPEN TIME.

LELAND OPERA HOUSE,

ALBANY, N. Y.

PROCTOR AND SOULIER, - LESSEES AND MANAGERS.

Among the many advantages the Leland Opera House possesses are that—

It is situated in the heart of the city. It is the only first-class theatre. It has perfect acoustics. It has a cosey auditorium. All street, horse and electric cars leave passengers at the door. It is perfectly equipped with scenery and properties.

It is Managed by Theatrical Men who are in Touch with the Public.

It is well seated, heated, lighted and cleaned. Your paper, advance notices, and the detail work of announcing your attractions is in the hands of careful, experienced men.

The scale of prices will be graduated to suit the attractions and the public is not imposed upon by being charged Grand Opera prices for companies that play at popular prices elsewhere, while if the star or combination is too important and expensive to play at low prices the scale is arranged to suit their Albany season and the fact explained by a liberal use of printer's ink.

OPEN TIME.—Dec. 7, 13 to 23, Jan. 4, 5, 6, 8, 11, 15, 16, 17, 18, 22, 23, 24, 25, 29, 30, Feb. 1, 2, 3, 12, 13, 14, 15, 16, 17, 19, 21, 22, 26, 27, 28.

It has the confidence of the public. The fact that while advancing the interests of stars and combinations we are advancing our own is never lost sight of. **When you are booking please remember the above** and address

H. P. SOULIER, Leland Opera House, Albany, N. Y.

HARTFORD OPEN TIME.

Nov. 21, 22,
Dec. 7, 8, 11, 12, 14, 19, 20, 21, 22, 23, 26, 27, 29, 30.
JAN. 3, 4, 5, 8, 13, 16, 18, 19, 20, 22, 23, 25, 29, 30.
FEB. 1, 2, 5 to 10, 13, 22, 23, 27.

Address P. P. PROCTOR, Proctor's Theatre, New York.

FLORIDA CIRCUIT

ST. AUGUSTINE,
OCALA,
TAMPA,
KEY WEST (Havana)
GAINESVILLE,
TALLAHASSEE,

Now booking for 1894-95.

E. P. ALBEE, Manager, Tampa, Florida.

WIGS

WM. HEPNER,

Chicago Theatrical Wigmakers.

WE MANUFACTURE FIRST-CLASS WORK ONLY.

No. 57 Washington St. (2d Floor) Chicago.

SEND FOR CATALOGUE.

CHAS. L. LIETZ,

Successor to Helmer & Leitz.

THEATRICAL WIG MAKER

Grease Paints, Powders, Etc. A large stock always on hand.

129 FOURTH AVENUE, Bet. 12th and 13th Streets, New York.

WIGS GREASE PAINTS, Etc., Etc. "The Best in the World."

GUSTAV AHRENDT, 46 West 24th St.

ELEVENTH ANNUAL TOUR.

HARLOW BROS' MAMMOTH MINSTRELS

UNDER THE DIRECTION OF AL. G. FIELD

Permanent address

BINGHAMTON, BROOME CO., CHENANGO, S.

W. McCARTY LITTLE, President. J. H. JONES, Sec. and Treas.

UNION Transfer and Storage Co.

TELEPHONE CALL, 18th Street, 159.

121 TO 125 E. 22D ST

Baggage Express, Storage, Packing, Furniture Moving.

Please get our estimate.

MOVING OF THEATRICAL COMPANIES A SPECIALTY.

American Manuscript Association.

PLAY BUREAU.

Plays Read, Revised, Translated, Typewritten and Placed.

GOOD PLAYS FOR SALE OR ON ROYALTY.

Daly's Theatre Building, 1235 Broadway, New York.

Repeal or No Repeal.

FIFTH SEASON OF

The Record Breaker.

NEIL BURGESS'

NEW

County Fair.

5 Horses in the Great Race Scene.

STILL GETTING SOLID BOX-OFFICE RETURNS

Under the management of

ARTHUR C. THOMAS,

1267 Broadway.

NEIL BURGESS, Proprietor.

Atlantic Transport Line

NEW YORK—LONDON.

Manitoba ..... Nov. 28

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

SALOON AND STATEROOMS AMIDSHIPS.

For freight, passage, and other information apply to the NEW YORK SHIPPING CO., General Agents, Produce Exchange Building, 4 Broadway, N. Y.

THE PROFESSIONAL WOMAN'S LEAGUE,

19 West 24th Street, New York City.

CLASSES

are established in MUSIC, Vocal and Instrumental; DANCING, FENCING, PHYSICAL CULTURE, and graded classes in FRENCH and GERMAN.

Practical and Artistic DRESSES and COSTUMES made to order at short notice, and MODERATE PRICES.

For terms, and all information, apply at the League Rooms from 8 a. m. to 6 p. m.

The Christmas Mirror

In addition to its surpassing pictorial and literary features, will have an edition

DOUBLE THAT OF ANY PREVIOUS ISSUE.

As it will be on sale for many months after the day of publication, its value as a medium for

ADVERTISEMENTS

Cannot be overestimated. Owing to the fact that advertisements are now on the way that cannot reach us before that date, we shall hold our last form open until

NOVEMBER 27

The price of the Christmas Mirror will be 50 cents a copy, as heretofore.

OBITUARY.

Charles W. Thomas died of consumption on Nov. 17 at Tucson, Arizona. He was born in 1859, at Burlington, Iowa. His family went to Portland, Me., soon afterwards, and he received his education in that city. After leaving school he decided to adopt journalism as a profession. About twelve years ago he became the assistant of Charles H. Hoyt, who was then the dramatic

editor of the Boston *Post*, and the two have been associated ever since. Their partnership was not formed until after Hoyt had produced A Bunch of Keys. The first result of the partnership was the production of A Rag Baby, in 1884. Since then Mr. Thomas has been interested in all of the Hoyt productions. Indeed, the pecuniary success of these productions is largely attributable to the business efficiency and indefatigable zeal manifested by Mr. Thomas during the entire period of this theatrical partnership. About two years ago his health began to fail from the effects of overwork. He caught a severe cold, which ultimately affected his lungs. On the advice of his physician he went to Saranac Lake last May. Tiring of the place he journeyed to Chicago last month with Frank McKee, and from there proceeded to Denver with Benjamin W. Singer. The climate of Denver, however, seemed to aggravate his lung trouble, and he therefore removed to San Jose, and about three weeks ago went to Tucson. Mr. Singer was with Mr. Thomas when he died, and telegraphed the sad news to Mr. McKee, who at once notified Mr. Hoyt of his partner's death. Mr. Hoyt was at the time at Charleston, N. H. Mr. Thomas had been the Secretary of the Actors' Fund of America for some years past, and was a member of the Lambs Club, the Five A's, and other theatrical organizations. His principal recreation was yachting, and he held membership in nearly all the yachting and jockey clubs in and around New York city. Charles W. Thomas was a "good fellow" in the best sense; he was true to himself and to all with whom he was associated during his brief career. He was a generous, noble-hearted man, and his death is a great loss to the theatrical profession. The body of Mr. Thomas has been embalmed, and will be interred at Portland, Me., where his father and an aunt survive him. He leaves considerable property in real estate, and carried a life insurance of about $40,000. The Board of Trustees of the Actors' Fund held a special meeting on Saturday morning for the purpose of taking action regarding the demise of their late secretary. Louis Aldrich, First Vice-President, was delegated to represent the Actors' Fund at the funeral in Portland. The Trustees passed the following resolutions, an engrossed copy of which is to be forwarded to the relatives of Mr. Thomas:

The Board of Trustees of the Actors' Fund has heard with profound regret of the death of our Secretary, Charles W. Thomas, and recognizing in him a faithful friend and an efficient officer of this institution, do hereby

Resolve, That the untimely demise of Mr. Charles W. Thomas is a sad loss to the theatrical profession, which he so honorably adorned, to this Board of Trustees, in whose deliberations and work he was a valued participant as well as to the unfortunate of our guild whose needs ever found in him a generous advocate.

Resolved, That we take this means of testifying our appreciation of our late associate's sterling personal qualities, and his untiring zeal in behalf of the charitable work of the Actors' Fund of America.

Resolved, That our heartfelt condolences are extended to the father and other relatives of our deceased friend, and that these resolutions be spread upon the minutes and a copy of the same be communicated to his father and relatives as an expression of our sympathy.

Edwin M. Barry, whose real name was Edwin Forrest, died suddenly at Lowell, Mass., on Nov. 10, probably from heart disease. The deceased had for years been a member of the Lothrop stock company, but the small joint salary drawn by himself and his wife was eaten up by illness, his wife being unable to play at times and dying of cancer several months ago. Soon after her death, the husband lost his position with Lothrop, and existed by odd engagements. He was with the Sid C. France company at the time of his death. Mr. Meldon, of the Lowell Music Hall company, notified the Actors' Fund upon the death of the old actor, and money was at once forwarded to defray the burial expenses at Wakefield. This prompt action of the Fund was a matter of surprise to the newspapers in Lowell, and they expressed appreciation of the great work of this body. When a young man the deceased, out of respect for the great Edwin Forrest, dropped his own name as an actor and was always afterward known as Barry. This so pleased the elder Forrest that he was for many years a patron and friend of his namesake, keeping him in his company for years and assisting him to other engagements.

James Alexander, an old actor, died last Thursday night at the home of a daughter, in Jersey City, aged ninety years. The deceased was born in Glasgow, Scotland, on May 8, 1809, and early went on the stage. Fifty years ago he was well known in England, where he supported prominent actors. He made a hit as Bailie Nicol Jarvie, by which title he was thereafter familiarly known. Just before the war he came to this country and appeared in several theatres, but when the war began he retired from the stage and went into the hair and wig business, in connection with which he opened a barber shop. Old age finally forced him to retire. He had several children. About two years ago he went to Seattle, Wash., to make his home with a son. The climate did not agree with him, and he recently returned to Jersey City. Wishing to enter the Old Men's Home his friends gave a successful entertainment for his benefit at the Jersey City Tabernacle last Tuesday night. The money realized, instead of being employed to pay the fee to the Old Men's Home, was used to defray the expenses of his funeral, which was held Saturday.

The Mirror's Portland, Ore., correspondent writes of the early life of Annie Pixley, who died in London on Nov. 9: "In 1857 the Pixley family came to the Pacific Coast. They resided in San Francisco until 1862. They then moved to Nevada, where was established Pixley's Settlement, which was the first white community in the vicinity of Lake Tahoe. There Annie Pixley, with her sister Minnie, achieved fame as an entertainer. The professional debut was made at Carson. The first performance by the Pixley Sisters in Portland was in 1870, at Philharmonic Hall. They also appeared here, for several seasons, in the '70's, with George B. Waldron's company at the Ora Fino Theatre. It was at this house that Annie Pixley met Robert Fulford, who was leading man in Waldron's company, and they were married here in 1873. In 1876 she and her husband went to San Francisco, where she scored a great success in Snowflake. Her greatest success was made in M'liss, a dramatization of Bret Harte's 'Luck of Roaring Camp.'"

Charles W. Andrews, of Mankato, Minn., assistant manager of the Andrews Opera company, was killed last Friday at Morrison, Ill., where that company was playing. Mr. Andrews was walking on the railroad track and was struck by a passenger train and crushed under the wheels of a freight train. He was forty years old, and leaves a widow and one child.

J. N. Farnsworth, manager of the Opera House at Lock Haven, Pa., was stricken with apoplexy on last Wednesday evening, while in the rooms of the local lodge of Elks. He was at once removed to his home, where he died on Thursday. He was a prominent Elk and a popular manager.

SANGER SURPRISED.

Frank W. Sanger writes: "The Mirror said last week that I am arranging for the presentation of a grand bal d'opera at the Madison Square Garden.

"Somebody is imposing upon you. Neither I nor the Madison Square Garden give anything of the kind. We have rented the Garden for a number of balls during the regular ball season, but neither the Garden nor I have any interest in them. I am at a loss to understand where you got your information."

The information came through Duncan B. Harrison. He sent out typewritten statements to that effect to various papers. He told a Mirror reporter that he was doing it as a favor to Business Manager Gottschalk, of the Garden, who was, he said, very busy with the horse show.

Mr. Harrison said yesterday to a Mirror reporter: "It was due to the fact that my stenographer misquoted me. A bal masqué is to be given, however, at the Garden by a syndicate represented by myself and Robert Gran."

PIRATING THE OLD HOMESTEAD.

A company whose central figures are described as "the Four Rogers Sisters," are playing The Old Homestead in Texas. Texans ought to know, but probably do not, that in this case The Old Homestead is stolen property.

EDWIN BOOTH'S ESTATE.

The appraiser of the estate of Edwin Booth has fixed the value of personal property at the time of the actor's death, on June 7 last, at $602,675, and deducting the debts, legacies and expenses, the value of the residuary personal estate is $362,335.

THE ELKS.

The New York Lodge held a social session at their lodge room last Sunday evening.

The Brooklyn Lodge, having sold the building which they have occupied heretofore, have taken temporary quarters in the Johnson Building, as the new house they have purchased for their future home will not be ready for occupancy until next Spring.

The Marie Greenwood Opera company appeared in Deniszette last Monday at the Academy of Music, Roanoke, Va., for the benefit of Roanoke Lodge, 197.

The annual benefit of the Hartford lodge will be given at Proctor's Opera House Jan. 22. Rehearsals for an elaborate minstrel entertainment on that occasion are now in progress. The amusement committee consists of George A. Reynolds, S. D. Chamberlin, A. F. Woods, G. C. Loveland, and P. H. Quinn.

The Newport lodge have accepted the invitation of Providence lodge, No. 14, to be present at their meeting this evening, when a large number of candidates will be initiated under the new ritual.

Percy Williams, of Amaranth fame, is a prominent Elk in the City of Churches. At the banquet in connection with the opening of the new quarters of the Brooklyn lodge, Mr. Percy told how he had discovered, through an old historical work, that Julius Cæsar, on his visit to Ireland, discovered large bands of elks who often required assistance to travel, which might have been owing to their having had a social session. But on coming down to the present era he discovered that about twenty-five years ago a few congenial souls in traveling along one of our rustic thoroughfares called the Bowery, entered an hostelry, and among the party were William Lloyd Brown and George Thompson, the latter carrying a grip, that being one of the essentials necessary to the forming of a combination, and on seating themselves at one of the tables a young lady waiter approached, asking what they would have, when George Thompson replied, serve us six—and the boys were so astonished at his generosity that they threw up both hands, and there and then started the present Order of Elks.

John J. Shannon writes in regard to the annual benefit of the New York Lodge, to be given at the Fifth Avenue Theatre on Sunday evening, Nov. 26. "We have sent out letters and tickets to all the lodges notifying them of the fact, and I feel both pleased and proud of the liberal and generous responses we are receiving. Philadelphia telegraphed us fifty dollars on Sunday night for one seat, and we are getting handsome returns from the younger lodges. I was present at the communication of Jersey City Lodge on Monday night, and when the letter from the New York Lodge was read every brother was on his feet for the purchase of a seat."

OUR ENTERTAINERS.

The Hanover Club, of Brooklyn, gave their second Stag Racket of the season last Tuesday evening. The club house was crowded with an appreciative audience. The entertainers comprised the ventriloquist, A. O. Duncan; Clarence S. Earl, male soprano; Alexander J. Brown, humorist; Soto Sunetaro, Japanese magician; and J. P. Brawn, whistler.

The Hinds-Ketchum Association gave a concert at the Criterion Theatre, Brooklyn, last Friday evening. The performers were supplied from the Wade Entertainment Bureau, and comprised the following artists, Elizabeth Gleason, Louise Haywood Tyson, Metropolitan Male Quartette, Berkeley Banjo Club, Hugh J. Emmett, and a troupe of Japanese acrobatic performers from Hyde and Behman's Theatre.

The Perry Brothers, musical team; Edward Bush, Jr., humorist; Howard S. Starrett, ventriloquist; John A. Hogan, character vocalist; and Little Eva Mudge, will shortly make a tour in the Northern part of the State, under charge of Manager Wade.

J. Williams Macy has booked sixty-five dates for the present season. W. P. Williams is writing an operetta for him.

The Boston Ideal Banjo Club, Brooks and Denton, the Gregory Trio, assisted by local banjo clubs, gave an entertainment last evening at the Academy of Music of Brooklyn.

H. Hopinson Smith will return from Italy in time to open a lecture tour on Dec. 4, under the management of Major Pond.

S. M. Spedon is to be congratulated on the prosperous condition of the advertising columns in the November issue of *Talent*.

THE THEATRICAL MECHANICS.

Secretary Edwin H. Price writes that the members of the Buffalo lodge are making great preparations for their annual ball, which is to take place on Dec. 7. H. Fagan Smith, of the Baltimore lodge and Michael Sheehan of the Philadelphia lodge visited the Buffalo lodge on their way home from Chicago.

Puget Sound Lodge, No. 56, of Tacoma, Wash., will be one year old on Dec. 25. They have twenty-six members and a number of applications for membership to be voted upon. The Tacoma Theatre is the permanent address of the Secretary, Richard J. Allen.

Albert D. Bender, a charter member of the Chicago Lodge, died suddenly on Nov. 14, while at work at McVicker's Theatre. He was an excellent stage carpenter, and had been employed for the past sixteen years at McVicker's Theatre. The Chicago Lodge loses in Mr. Bender a faithful and genial member.

The Portland Lodge, of Portland, Ore., will hold annual election of officers next month. Clovis McCahan is the present secretary, and ought to be re-elected.

The Troy Lodge hold their meetings the second Sunday in each month at Rand's Opera House. William E. Quest is the president of the Lodge, and John W. Marum the recording secretary.

Frank Gannon, past president of the Chicago Theatrical Mechanics' Association, was initiated into the mysteries of Elkdom last week.

The Baltimore Lodge has seventy-five members in good standing, and their treasury is in a prosperous condition.

BORN.

GRAHAM.—A girl to Mr. and Mrs. Will Graham, of Baltimore, on Sept. 21.

HUNT.—A daughter to Mr. and Mrs. Jay Hunt, in Boston, on Nov. 15.

MARRIED.

PENWICK—GREY.—In London, on Nov. 21, Sylvia Grey and Richard Lewis Penwick.

MILES—HYNES.—At St. Louis, Mo., Gelyen Mile and Lilie Hynes.

DIED.

ANDREWS.—Charles W. Andrews, of Mankato Minn., at Morrison, Ill., on Nov. 17.

ALEXANDER.—James Alexander, in Jersey City on Nov. 16, aged 90 years.

BARRY.—Edwin Barry (Edwin Forrest), suddenly, at Lowell, Mass., on Nov. 10.

FARNSWORTH.—J. N. Farnsworth, manager of the Opera House at Lock Haven, Pa., of apoplexy, on Nov. 15.

THOMAS.—Charles W. Thomas at Tucson, Ariz., of consumption, on Nov. 16, aged 39. Interment at Portland, Me.

LIMA, OHIO.

FAUROT OPERA HOUSE.

Good Open Time in Dec. and Jan.

At the finest theatre in this State
Address at once, C. F. MOORE, Manager.

No Anti-Pyrine in Bromo Seltzer.
Cures all headaches—trial bottle to cu-

LETTER LIST.

This List is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised the 30 days and uncalled for will be returned to the postoffice. Circulars and newspapers excluded.

Averill, J. H.
Adams, Geo H.
Adams, F. B.
Aaron, Ed.
Allen, Abbe
Andrews, Charles
Abbey, E. N.
Addison, Eve
Aldridge, Bristow
Adv. Agt. Joseph Co.
Andrus, Bert
Alange, Ada
Aldrich, Chas. T.
Backus, Frederick
Bernard, W. B.
Barr, C. P.
Banks, Jessie
Bigelow, Jack
Botsford, A. B.
Berry, John W.
Bolton, Cara
Bryton, Georgia
Buckhardt, Mr.
Brabes, P. H.
Blum, Paul C
Bowers, Cooney
Bowman, Betsee
Bradley, Walcolm
Bo th, Hope
Barnes, Evelyn
Baker, Geo B.
Browne, Clarence M.
Bates, W. M.
Bryton, Frederick
Chambers, Lillian
Chesley, Herbert B.
Coleman, S. A.
Carlton, W. T.
Cavanagh, Jas.
Cherrill, S. S.
Clifton, Geo. J.
Curtis, Mr.
Clement, Clay
Carnes, E. J.
Clark, Della
Cole, Edith
Cohen, Octavius
Cluzette Jules
Clark, Duncan
Chase, Florence
Collins, John J.
Callahan, Joe
Crandall, Harry J.
Carter, R. M.
Cornish, Sylvester
Cavendish, Maud
Clark, Bedfield
Cramer, Clara
Chant, George
Curtis, M. H.
Carnes, E. J.
Caine, Mrs. G. A.
Cotton, S. T.
Cantor, Nat. C.
Campbell, C. P.
Coggswell, Catha rine
Crandall, H. J.
Cammens, Ellen
Collins, John
Cox, Harold S.
Cunningham, Lizzie
Dickson, Harry
De Shie ds, Howard
De Bergere, Emma
Dent, Josephine
Dunbar, Maud
Davis, Mark
D ox, Lesby
Doe, Myrtle H.
Drew, Henry E
De Vere, G. M.
Dare, Kate
Davidson, Dore
Dickeson, Maude
Deavenport, Dollie
Danforth, Wm.
Deer, J. W.
Desent, Tony
arie, Marion A.
Edeson, Robert
Elmer, David
Ellis, M. S.
Fellows Marie
Forter, Herbert
Friend, Evelyn
Flash, Rose P.
Fontesc , George
Ford, A. H.
Freeman, Joe
Gar ison, Elizabeth
Gerson, E.
Greer, Julian
Gran Matt
Gerard, Florence
Grant, Lawrence
Gilham, Charles
Griswold, Miss T.
Galloway, Louise
Golden, M.
Gri ner, J. K.
Granville, Homer
Hall, James
Hanley, Lawrence
H lam Frank
Hanlon Brothers
Hoffm n, Harry
Hallon, Allie
Harve , Cockburn
Hunter, Maud
Howard, John J.
Hart, Gussie
Howard, J. A.
Ho nung, Benjamin
Hanlon Toma
Hamilton, F. C.
Horton, W. J.
Holt, C. E.
Huntington, Chas.
Hibbard, Janet
Howard, J. C.
Haywood, Alba
Holcombe, Mrs. Lester
Hoyt, E. N.
Hartz, Belle
Harvey, Lydia G.
Holst, Edward
Hayes Jack
Hallman, Miss B.
Henderson Lucius J.
Haines John C.
Hadley, Lydian
Hunt, Fannie
Harryman, Amos
Hart, prof John
Ingram, Beatrice
Jones, Mrs Chas. H.
Jackson, Adolph
Joslyn, Benj. F.
Jenks, Geo. C.
Johes, John B.
Ingson, Eugene
Jackson, Geo H.
Johnson, Carroll
eller, Wr
Kellogg, Bertha
Kenny, Joe
King, C. E
Kane, Robert
Kildar , Frank
Kimball, Starra
Kelly James
Kesson, Sr John
Kennett, Thomas A
Kitt, J. J.
Lawrence, Mr
Leslie, Irene
Lee, William
Lindsey, Richard F.
La Mar, Theresa
Leslie, H. I.
Locklier, J. H.
"Liska"
Lamont, Miss
Lake, Julia
Lynch, George
Linden, Frank
Lester, Ida
Loraine, Percy
Lewers, Marie
La Mar Harry
Little "Sara"
Lewis, Gus
Lusty, Mr.
Lewis, Erskine
Linton, Harry
Leland, Mrs. Chas.
Larson, Geo. W.
Lewis, Mrs E. W.
Lindner, Gus
Lessing, Madge
Lightwood, Hugh
Lindsey, Mrs A. F.
Lander, Frank
Mgr Lost Scout Co.
Moore, Allen
McCloskey, J. J.
Melville, Mrs Fred,
McCabe, James
Metms, Edward
Melbourne, Tallan
Mills, T E
McIntyre Robert
Moore, Clara
Martin, Thomas
Miner, George
Morrison, D W.
Mencley, Joseph
Morris, Robert G.
Mgr. Barnum and Bailey
Mgr. Forepaugh's Shows
Morris, Ramsay
Malcolm, Florine
Mason, Lowell
Murray, George H.
Mills, Jerry
Marlin, Edra
Monroe Ned
Maurice, L.
Monti Luigi
Maguire, Nelly
McCarthy, Dan
Murra , Dominick
Marion, M.
Mager, Charles
Murphy, F. A.
Mac olin, A. W. F.
Mora Helene
McGiven and Lawrence
Mackie James B.
Marriot, Charles
Newton, Jessie
Nibbo, M. E.
Neville, Fottie
Neville George
Nicholson, Mrs. P. F.
Osbourne, Merri
Ogden, Grace
O borne, Chas. T.
Osmond, Edwin
Osbourne, Geo
Olive, Mille
Owen, W. Cal.
Page, Elliot
Palser, J. H.
Powers, Bros.
Platt, Mrs. G. F.
Payne, Ella
Poor, Charles R.
Phillips, Wm. F.
Parker, Miss P.
Pierce, May
Faucefort, Geo
Palmer, W. S.
Pope, Chas.
Ridel, J.
Renan, Ada
Rodeau, Theodore
Roberts, Thomas
Royce, S. D.
Reid, Hal
Reynolds, S. J.
Richler, F. E.
Russland, Rich. S.
Ryan, Sam J.
Roscoe, C. W.
Rigg, Gayle
Robb, John
Rerpine, Dorothy
Sparks, Frank F.
Semon, Harry W.
Stringham, Sadie
Sheldon Harriet
Sterling, J. V.
Schoyder, Fanna
Scoville, A. B.
Spencer, Alice
Stanwood, Gertrude
Sieverking, Martinus
Shewell, L. R.
Soule, Frank
Streit, Harry
Seymour, ottie
Stanley, Burton
Stockton, Helene
Sealcombe, F. C
Sanders, Tom
Sheehan, Wm. T
Sands, S. A.
Snyder, Mrs. J. M.
Solomon, Fred
Stevens, Lon
Sales, Burdett
Spadick, F
Slater, Joseph H.
Speidel, F. F
Strauss, J.
Travers, Edwin
Taylor Howard P.
Thurman, Ed
Texarkana, Dollie
Thompson, Mrs. H. V
Thompson, Harry
Van Tassel, Cora
Vaughn, Grace
Vroom, Edward
Vaugn, Mabel
Van Dyck, Brah
Williams, Odell
Winslow, H. H
Wagenhal's, Lincoln
Weller, S. A.
Warren, E. A.
Waller, Harry D
Westcott, George C.
Williams, Frank
Wright, Mrs. Ella F
Weston, Miss
Wetzin, Harry
West, Jesse
Wiley, Dora
Young, C. T.
Zimmerman, Mas

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Academy of Music	District Fair
Alhambra	Sum g Match
Clark Street	The Stowaway
Columbia	The Bo tonians
Chicago Opera House	James T. Powers
Casino	Haverley's Minstrels
Empire	Man of Iron
Grand Opera House	Africa
Haymarket	E. E. Graham
Hamlin's	A Railroad Ticket
Hooley's	Rosina Vokes
McVicker's	Blue Jeans
Schiller	Drew Comedy co.
Windsor	A Brass Monkey

PHILADELPHIA.

Bijou	Variety
Broad	W. H. Cr ne
Chestnut Street Opera House	De Wolf Hopper Opera
Chestnut Street Theatre	Aristocracy
Empire	White 'quadron
Forepaugh's	Iron Iron
Grand	Bavarian Band
Girard Avenue	Othello
National	Aunt Bridget
Park	Julia Marl ue
Standard	Master and Man
Walnut Street	A Texas Steer

BOSTON.

Bowdoin Square	The Ensign
Boston	Bl ck Crook
California	Girl I Left Behind Me
Globe	Wilson Barnett
Grand Opera House	Hoodman Blind
Hollis	Nat C. Goodwin
Museum	L'Enfant Prodigue
Park	Venus
Tremont	Minnie Maddern Fiske

PITTSBURG.

Alvin	Country Circus
Academy	Sam Devere
Bijou	Monsmeen
Duquesne	Stuart Robson
Grand Opera House	Gus Williams
Harris	Bottom of the Sea
Palace	Zeb

BALTIMORE.

Auditorium	Russell Brothers
Academy of Music	New South
Grand	Wade James
Holliday Street	Veteran Detective
Lyceum	E. S Willard
Monumental	South Before the War

WASHINGTON.

Albaugh's	Rose and Charles Coghlan
Academy	County Fair
Bijou	Just Landed
Lyceum	Harry Williams' Meteors
National	E. H. Sothern

BUFFALO.

Academy	Russell's Comedians
Jacobs'	Rom ny Rye
Lyceum	The Operator
Star	Wang 2nd

CLEVELAND.

Euclid Avenue	Marie Jansen
Jacobs'	Under the City Lamps
Lyceum	Patent Applied For
Star	Gus Hill's Novelties

CINCINNATI.

Fountain Square	Reeves and Palmer's Cosmopolitans
Grand	Lady Windermere's Fan
Heuck's	Wilbur Opera
Havlin's	Ezra Kendall
People's	Gus Hill's N. Y. Stars
Robinson's	Ole Olson
Walnut	The Country Squire

ST. LOUIS.

Grand	Sinbad
Magan	Thomas W. Keene
Havlin's	Lost in New York
Olympic	Old Homestead
Pope's	Rose's Athenæum
Standard	Hyde's Comedians

KANSAS CITY.

Coates	J. K. Emmet
Gillis	Jolly Old Chums
Grand	Monte Carlo
Ninth Street Opera House	The Hustler

ST. PAUL.

Grand	Still Alarm
Metropolitan	Robert Downing; Crust of Society

MINNEAPOLIS.

Bijou	Katie Emmett

MILWAUKEE.

Bijou	McCarthy's Mishaps
Davidson	Richard Mansfield

DENVER.

People's	Doc Davidson Ramie Austen
Tabor Grand	Span of Life

SAN FRANCISCO.

Alcazar	Mr. and Mrs. McKee Rankin
Baldwin	Joseph Murphy
Bush	The Laughing Girl
California	Frank Daniels
Stockwell's	Country Circus

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

Chippewa Falls, Wis.: Opera House, Nov. 20-25.
East Liverpool, O.: New Grand Opera House Nov. 20, 27, Dec. 2, 6, 9, 11, 13, 16, Jan. 3, 6, 22, 24, 27
Fort Scott, Kan.: Davidson Opera House Nov. 30.
Newport, Vt.: Lane's Opera House, Nov. 14-18.
St. John, N. B.: St. Johns Opera House, Nov. 22, 23 (Canada's Thanksgiving), 24-30, Dec. 1-31.

CASINO

Broadway and 39th Street.
Evenings 8:15: Saturday Matinee 2:15.
Casary and Lederer, Lessees and Managers.

A GLORIOUS TRIUMPH.

Seats 4 Weeks in advance.

LILLIAN RUSSELL
IN
THE PRINCESS NICOTINE.
By Charles Alfred Byrne and Louis Harrison. Music by William Furst.

W. S. HART,
RHEA'S LEADING MAN.

W. S. Hart as Hiram, "the descendant of Tubal Cain," makes the most of a part that lacks essential elements. His repose is magnificent, his figure commanding, his dignity impressive, and his delivery well shaded, while an abundance of magnetism gives him an advantage he would not otherwise enjoy through the part.—St. Paul News, Oct. 31.

Hiram of Tyre is well portrayed by Mr. Hart. The part is one which requires great care, for to be dignified is to be stupid, and to not reach the proper degree of impressiveness would result in weakness.—St. Paul Pioneer Press, Oct. 31.

Mr. Hart is a splendid actor. He proved his value again last night as Hiram. In this role he is able to evince a quality of sympathy and a gentle manhood that in the stern Napoleon were almost entirely obliterated. He possesses a voice of remarkable depth, strength and sweetness, and his demeanor is marked by many attributes of no ordinary merit. He made a decided impression, and divided the honors with the gracious Rhea.—Minneapolis Tribune, Nov. 7.

Mr. Hart as Hiram proved himself a splendid actor.—Minneapolis Press, Nov. 7.

Rhea is notably well supported by W. S. Hart as Hiram of Tyre. In the role of Hiram, Mr. Hart presents a refreshing picture of noble young manhood, dignified, brave and strong. His picture is admirable, and his speech, without being severe and stilted, is yet sufficiently stately for the chief builder of the temple. His passion for the Queen is the emotion of a noble, strong soul, that will love the face of the picture whether she is alive or dead, and his passionate utterances are something more than the idle vaporings of the drawing room. There is true metal in him throughout.—St. Paul Dispatch, Oct. 31.

Mr. Hart as Hiram gives to the part a manly strength and earnestness that are most effective. His death scene, always a test of art, was exceedingly well done and not overacted, in spite of the temptation it offers to such a fault by its prolongation. It is this scene which shows his power as an actor, though the climax, when he stands with bowed head before the dagger of the Queen, drawn because he has dared to tell his love, is the most effective of the play.—Duluth News-Tribune, Oct. 28.

Mr. Hart's finished acting was displayed in a most artistic manner. He shared with the star the honors of the evening.—Grand Rapids Daily Eagle, Oct. 21.

W. S. Hart as Hiram won hearty and well deserved applause for the strength of his difficult part, and divided the honors of the evening with the Queen.—Grand Rapids Democrat, Oct. 21.

W. S. Hart as Hiram shared with Mlle. Rhea the honors of the evening. In the second act, when even the threat or fear of death could not stifle or keep silent his love for Tamar; in the third, when he chose starvation rather than forswear that love, and in the last, where he pointed out to the Queen her duty, Mr. Hart's finished acting was highly enjoyable.—Saginaw Courier-Herald, Oct. 20.

MABEL PAIGE
STARRING
under the management of
M. A. SHIELEY.
Permanent address
ROANOKE, VA.

Soubrette, Attention!
MISS SADIE CONNOLLY
Is still doing business at the same old stand. Pleased to hear from first-class manager for next season. Permanent address,
119 Second Avenue, New York city.

MR. F. G. BENNETT
Is prepared to book and represent a limited number of First-class Attractions and Theatres balance this and season 1894-95. Week stands now open. Address 1193 Broadway, New York City.

THEATRICAL COPYING
AT LOWEST RATES.
Manuscripts Called For and Delivered if Desired.
JAMES BIXON,
6 City Hall Place.

To Dramatic or Variety Organizations.
Speculator will take out small compact crowd on tour. State full particulars to
"SPEC," This Office.

133 and 135 West 25th Street, a few doors from Broadway.
MRS. E. P. FOX.
First-class Professional Boarding House.

OPEN TIME WANTED.
In First-class Theatres only, in the Principal Towns of New Jersey, Pennsylvania, New York and adjacent territory for
A PIECE OF STEEL
A New and Original American Play in 4 Acts by JOHN REINHART and ALVIN P. SELHAMER.
There is not a threadbare situation in the entire play. It is
THE ONE NOVELTY OF THE SEASON,
Abounding with sympathetic interest and replete with startling climaxes and thrilling effects. Interpreted by a
Strong Company of Metropolitan Artists,
And introducing LITTLE LILLIAN, the Child Actress
SPECIAL SCENERY. ABUNDANT PAPER.
Tour opens January 22, 1894.
Address PACKARD DRAMATIC AND MUSICAL AGENCY,
47 West 28th Street, New York City.

9 St. OPERA HOUSE
KANSAS CITY, MO.
Now arranging with First-class Organizations for Season 1894-95.
The report that the Theatre had been, or soon would be leased is absolutely without foundation.
IT WILL POSITIVELY NOT CHANGE HANDS.
H. D. CLARK, Proprietor and Manager.
JOE W. SPEARS, Business Manager.

Holmes Star Theatre,
Milwaukee.
Weeks Jan 1 and 8 Open
For First-class Attractions only.
Apply to
JOHN W. HOLMES,
Proprietor and Manager.

Open at Empire Theatre,
Chicago.
Week December 24.
Apply quick to
SHAW AND ERLANGER.
3 West 30th Street.

THE GILLIN
LITHOGRAPH AND PRINTING CO.
132-134-136 WEST 14TH STREET
NOT IN A TRUST.
Are Doing Business on a Business Basis
Attracting only a high-class patronage, it consequently has no use for a Black List. Our friends OWE US NOTHING BUT GRATITUDE for prompt attention to Business and Superior Artistic Work. We do not have to apologize for shortcomings nor to explain SHORTAGES in shipments. ANOTHER THING: Gillin sketches do not go begging. They are invariably accepted at sight. FINALLY: All orders Delivered Promptly according to contract.
E. F. GILLIN, President.

American Academy
OF
The Dramatic Arts
(Lyceum School of Acting.)
Established 1884.
FRANKLIN H. SARGENT, - President
Classes begin monthly. Regular course now open to applicants. The only school of acting occupying its own theatre. Catalogue sent on application to
PERCY WEST, Business Manager,
The Berkely Lyceum,
19, 21 and 23 West 44th Street, New York.

130 W. MADISON STREET, CHICAGO.
TAYLOR'S PROFESSIONAL TRUNKS
TRADE MARK
16 E. 14TH STREET, NEW YORK.

THE DRAMA A book for amateur and professional actors, postpaid 10 cents. Drama Pub. Co. P. O. Box 485, Washington, D. C.

COSTUMES.
M. Herrmann,
Costumer
20 WEST TWENTY-SEVENTH STREET,
Near Broadway.

The Eaves Costume Co., 42 East 12th St. Near Broadway, New York.
Members of the profession requiring stage costumes will find it an advantage to get estimates from us. All our work is first-class, our terms quite reasonable, and the experience of the undersigned as an actor and costumer for over thirty years enables him to make valuable suggestions to those who are in doubt as to what is the "correct" thing. Over 4,000 costumes kept constantly on hand for rent and sale.
ALBERT G. EAVES,
President Eaves Costume Co.

H. FALKENBACH
Manufacturer of Silk, Costumer and Theatrical Hats.

Conical and all Special Hats Made to Order
51 Bleecker Street, New York.

DOBLIN
TAILOR
854 Broadway.
Fall and Winter Styles now ready.
Rules for self-measurement sent on application

L. LINDEMANN,
A large assortment of Ladies' Fine Street, Stage and Evening Costumes of all descriptions at very low prices.
102 E. 73d St., bet. Lexington and Park Aves
P. S.—Special reduction to Professionals.

TOILET ARTICLES.
C. D. HESS'
GREASE PAINT
AND
POWDERS TO MATCH.
CREAMS, PASTES, ROUGES, ETC.
The finest imported stage makeup in the world. Try them. For sale everywhere.
YOUTHFUL TINT MFG CO
ROCHESTER, N. Y.
FOR SALE BY
Oscar F. Bernner, 11 West 28th St.
E. L. Fendler, 1463 Broadway.
J. J. Ract, 2 Union Square.
F. Nicklas, 737 Sixth Avenue.
L. Keyser, 49 Sixth Avenue.
Z. T. Benson, 234 Third Avenue.
Phil. Hartfield's Sons, 294 Bowery.
William Wilson, 1311 Broadway.
S. Rosenstock, 556 Seventh Avenue.
William Weis, Seventh Avenue, cor. 28th St.
Abbe's Theatre Pharmacy, Broadway and 38th Street.
Professional Women's League, 9 West 30th St.

BAILEY'S SURE HAIR GROWER
is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., COOPERSTOWN, N. Y.

TRUNKS

REVUE D'ART DRAMATIQUE
L. de Vetrar, Editor.
A news magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.
PUBLISHED BI-MONTHLY.
Subscription: 1 year, $5.50; 6 months, $2.25; single copies, 30 cents.
Subscriptions and advertisements received by The Revue's American agent.
THE DRAMATIC MIRROR,
142 Broadway, New York.

ELOCUTION, ACTING, ETC.

STAGE DANCING

20 West 27th Street.

Mr. C. Constantine, teacher of the latest fad high kicking, back high kicking. Thorough side practice. Experience of 21 years. Also the quickest toe teacher and the backward bend. Teaches dances of all descriptions and challenges competition. My work and references are Bessie Clayton, of A Trip to Chinatown; Mabel Clark, of Rice's. References from Roland Reed can be had. Also, Hoyt and Thomas, of New York; Nixon and Zimmerman, of Philadelphia, and William Daily, stage manager. My dances, such as skirt, toe, character, opera, song and dance, serpentine, French quadrille, and many others taught in a short time. Engagements always ready.

Call daily or nightly.

C. CONSTANTINE,
20 West 27th Street, New York.

EDDIE COLLYER,

TEACHER OF STAGE DANCING.

46 CLINTON PLACE.

Terms moderate.

Engagements secured

Managers supplied with A-No. 1 soubrettes.

TO THE THEATRICAL PROFESSION!

FOR YOUR DAUGHTERS AND WARDS.

Practical instruction in ENGLISH, FRENCH AND MUSIC.

Refined home influences and kind motherly care. House situated opposite Mount Morris Park. Table excellent. Terms yearly or monthly to reliable parties.

The following patrons have and have had the daughters in the school:

Miss Lillian Russell, Mr. Jacques Kruger, Mrs. E. L. Fernandez, Mr. John C. Barkstone, Miss Nay Wilkes, Mr. Alfred Fisher.

MME. VALERIA PONTIUS,
Established 1864. 19 East 129th St., N. Y.

For full particulars apply to the
PROFESSIONAL WOMAN'S LEAGUE
29 West 30th Street.

Lawrence School OF ACTING

205 WEST 43d STREET, NEW YORK

EDITH CHESTER LAWRENCE, Director.

A whole building (three floors) devoted to the School. Fully equipped stage and twelve practice rooms for use of students. Monthly entertainments. Thorough and practical instruction in Vocal Culture, Gesture, Reading and Stage business. A large number of graduates of this School now holding positions in first-class companies.

CIRCULARS on APPLICATION.

Purdon Robinson

VOCAL INSTRUCTOR.

Mendelssohn Glee Club Building, 113 West 40th St.

Pupils prepared vocally for the stage. Distinct enunciation and natural tone production.

Mr. Robinson will be at his New York Studio, except on Tuesdays and Wednesdays, when he will be engaged in teaching at Utica.

Alfred Ayres.

224 WEST 15TH STREET.

Instruction in elocution and the actor's art.

Misses Alberta Gallatin, Adelaide Fitz-Allen, Elita Warren and many others are numbered among Mr. Ayres' pupils.

Persons whose delivery needs no mending may be taught in a dozen or fifteen lessons all it is really necessary to know in order to acquit themselves creditably in the rehearsing of minor parts. What is commonly called stage business, but is properly called stage deportment, is easily and quickly learned.

Pupils that aim at the very topmost rung of the histrionic ladder preferred.

ROSA RAND

TEACHER OF

ELOCUTION AND DRAMATIC CULTURE.

Students prepared for the stage, Platform and Home Circle.

STAGE REHEARSALS AT PALMER'S THEATRE.

Residence—205 West 45th Street.

Mrs. Emma Waller

Gives instruction in Dramatic Art and Elocution. Successful pupils: Misses Maud Harrison, Margaret Mather, Katherine Kidder, Mrs. Dion Boucicault, Cora Tanner, Selena Fetter, etc.

COACHING A SPECIALTY.

203 West 23d Street.

STAGE DANCING.

MME. ELOISE KRUGER.

The eminent teacher and composer of stage, character, novelty and refined dances. Originality in artistic solo dances, costumes and effects. Patronized by leading artists. Pianist at all lessons. Private and class. Studios 9-10, No. 6 West 14th Street, New York.

VALERIE BERGERE

LEADS.

A PIECE OF STEEL CO.

Address Mirror.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York P. O.

Walter Thomas
At liberty. 16 Gramercy Park.

Thomas J. Lawrence
Address 16 Gramercy Park, New York.

Frank A. Connor
With Carroll Johnson.

Grace Sherwood
Comedienne. At liberty. *J. J. Spies.*

Alfred Young
Care American Ac. of Dramatic Arts, 19 W. 44th St.

John A. Lane
At liberty. 253 N. College Ave., Philadelphia.

Edward Grace
Dr. Bill (Southern). Address as per route.

Mlle. Henrietta Edica
Prima Donna Soprano. At liberty. Care Mirror.

Joseph E. Pearce
Leads in Span of Life (Western.) Mirror.

Edward Rochelle
Disengaged. Address 357 West 23d St.

Harold Grahame
Leading heavy. Ullie Akerstrom season 1893-94.

W. J. Fielding
Address care 25 West 30th Street, N. Y.

C. T. Dazey
Author of In Old Kentucky, etc. 34 W. 30th St. N. Y.

Katie Gilbert
Specially engaged Lead of the Midnight Sun.

Grace Vaughn
The Widow, Golden Wedding Co.

Jack Hirsh
Permanent address, Hoffman House, New York.

Tom Browne
(The Whistler). Address Low's Ex., London, Eng.

Maysie Greville
Union Square Theatre.

Marion Gray
Soubrette. Dialect Comedienne. Address Mirror.

Jno. J. Kennedy
Comedian. At liberty. 1918 N. 7th St., Philadelphia.

James F. Macdonald
Actor-Singer. Vernona Jarbeau Co. 1892-1893-94.

Eugene Sweetland
A hit as Dr. Bill, Southern Co., per route.

Gertrude Stanwood
Kittie Fauntleroy Dr. Bill, Southern 1893-94.

Florence Noble
First Old Women, Characters, Heavies. 251 W. 125th.

Fred. H. Huntly
With Appell and Cleckner's "Black Hussar" Co.

Edward E. Kidder
Dramatic Author. 230 E. 13th Street.

Fanny Denham Rouse
Fritz in Prosperity.

Eva Vincent
At liberty after May 1, 1894. 425 W. 24th St., N. Y.

Franklin Garland
"Blake" in "Shore Acres."

Evelyn Temple
Leads, with Chas. Loder's Co. 1893-94.

Harry Hilton
Big hit with Chas. Loder's Co. En route.

Marie Leicester
Soprano. At liberty. Care Roberts and Ehrt.

Annie Mack Berlein
Leading Joseph Jefferson Co.

Addie Cora Reed
With Appell and Cleckner's "Black Hussar" Co.

Hettie Bernard Chase
Comedienne. At Liberty. Benton Harbor, Mich.

Robt. J. Cutler
Master Machinist, Hanlon's Superba Co. Season 1893

Raymond Hamilton
Frohman's Comedians. En route.

Lizzie Morgan
Miss Hanna in Dowling's Capt. Horne, U. S. A.

THOMAS R. PERRY,

MANAGER

Primrose and West

AT LIBERTY.

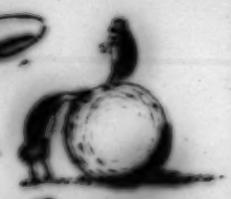
Wire Grand, Kansas City.

THIS WEEK.

R. E. GRAHAM

J. H. Reed

Business Manager



"After the Ball"

The Key To Your Patrons' Safe Deposit Vault.

Madeline Shirley

PRINCESS NICOTINE CO., CASINO, N. Y.

OLIVE MARTIN

EMOTIONAL LEADS

WITH

OLE OLSON.

BERT COOTE — ECCENTRIC COMEDIAN

JULIE KINGSLEY — COMEDIENNE and DANCER.

AT LIBERTY.

In consequence of A STRAIGHT TIP closing its season.

Address 62 College Place, Chicago.

FANNIE D. HALL

Prima Donna, SOUBRETTE. AT LIBERTY.

Address 122 West 63d St., New York.

A. W. F. MacCOLLIN AT LIBERTY.

Comedian and Stage Director. Address 122 West 63d St., New York.

EDWARD WEBB

Tenor-Actor.
Comic Opera and Comedy.
Engaged leading tenor Boston Opera Co.

MRS. J. CLINTON **HALL.** CHARACTERS.

AT LIBERTY.

Address 340 W. 50th St., or all agents.

John H. Keefe
Rice's "1492" Palmer's Theatre.

Ellen Vockey
Dramatic Recitals. Address 146 W. 23d Street.

Alice Hosmer
Miss Hurricane, Little Tycoon Co. En route.

J. K. Adams
Rufus Ready, Little Tycoon Co. En route.

Virginia Marlowe
Chas. Frohman's "Lost Paradise" Co.

C. C. Blanchard
Character and Juvenile. Shore Acres Co.

Ernest Bartram
Dr. Bill Company (Southern) 1893-94.

Cordie Davega
Hattie in the Flag of Truce Co.

Nina Bertini-Humphrys
Prima Donna Soprano. Disengaged. 67 E. 21st St.

Miss Hope Ross
Delmonico's at 6—1893-94.

ANNIE DACRE

DISENGAGED.

Address Low's Exchange, 249 Broadway.

Elsie Adair

"Dances more than her predecessors combined—far superior to Loie Fuller."—ALAN DALE, EVENING WORLD, Oct. 5.

WALTER VANBRUGH

Golden Wedding Co.

Winfred Young

THE WONDERFUL BOY SOPRANO.

OPEN FOR ENGAGEMENT.

Address Mirror.

MRS FREDERICK HARRISON

Will dispose of the following well-known successes:

Check, Silver Star, Hamburg,
Eureka, Cloud, German Professor,
Riley, Yeomen, and others.

Sole agent: ELISABETH MARBURY, Empire Theatre Building, New York City.

HERBERT E. SEARS

ALBERT WALLACE in THE TORNADO.

Address Mirror.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

ADELE LE CLAIRE

Address Mirror.

Bessie Bonehill
PLAYMATES.

"A great hit. Playmates ushers the audience. Everything new and bright. A new winner."—Public Ledger.

CHAS. H. DREW

OPERATIC COMEDIAN. AT LIBERTY.

Address this office.

Frederic Melville

ENGAGED WITH THE BLACK CROOK SPRINGER & WELTY

Frank Melville's an actor of more than ordinary intelligence and the title role of Hartog, in a very clever manner. His acting was of a much higher grade than is usually seen in spectacular productions. His work throughout was marked with an intelligent conception of a very difficult part.—Syracuse Times, Nov. 2

Address ROBERTS & EBERT.

RAYNORE BRISCOE

INGENUE. SOUBRETTE.

AT LIBERTY.

Address, 65 West 56th Street, New York.

LANSING ROWAN

The work of Lansing Rowan as Mrs. Horton was exceedingly good.—Albany Evening Journal.

MRS. HORTON IN DR. BILL—EASTERN.

Season 1893-94.

GILES SHINE

As the OTHER GENTLEMAN in Stuart Robson's revival of The Comedy of Errors.

LAVINIA SHANNON

As JULIE SEVERIN in The Power of the Press.

Permanent address, 222 Fourth Street, S. E., Washington, D. C.

CORA VAN TASSEL

Starring in Her Own Plays Under Her Own Management.

Address as per route, or Mirror.

Dorothy Daffron

COMEDIENNE. DANCER AND SINGER.

Owing to postponement of the tour of The Man About Town. SPECIALTY—An up-to-date serpentine dance, with new and original light effects. Strong soprano voice.

Address Mirror.

WilliamCourtleigh

FRANK LAYSON, IN OLD KENTUCKY.

ACADEMY OF MUSIC.

Lionel Bland

GEO. W. DENHAM

COMEDIAN.

DISENGAGED. Address 1224 FERRANDEZ.

Edward Elsner

AS

FAUST, ROMEO, AND DE MAUPRAT.

With LEWIS MORRISON.

BURT HAVERLY AND LAURA BIGGAR

AT LIBERTY.

Address Mirror, New York, or agents.

1893 # E. A. WARREN 1894

Starring in

NOBODY'S CLAIM

The following time open: Weeks Jan. 1, 8, Feb. 12, March 5 Address this office.

W. J. [redacted]

CADEROUSE.

With JAMES O'NEILL'S MONTE CRISTO.

Address as per route of Mirror.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

Lottie Mortimer

Flirt—A Trip to Chinatown.

SEASON 1893-94. Address Robert and Ebert, 1127 Broadway

SYDNEY BOOTH

IN EUROPE.

Address care Frederic Edward McKay, The Mirror.

CARLOTTA

Leading—Pair of Kids Company.

Season 1893-94

MONA MORA

LEADING JUVENILES or INGÉNUES.

Address Mirror.

EMILE HEUSEL

As ANHEUSER BUSCH.

A Success with THE HUSTLER COMPANY.

Season 1893.

SELMA HERMAN

ILDA BARONEV "Darkest Russia" Season 1893-94.

KATHRINE CLEMMONS

STARRING IN

A Lady of Venice

Permanent address, Hoffman House, New York.

ESTELLE MORTIMER

Address care Dramatic Mirror.

MABEL FRANCIS OLNEY

LEADING—"HOUSE WITH GREEN BLINDS."

Address as per route, or Mirror

HENRY PIERSON

LEADING HEAVY.

Address Mirror. 1893 Pabst Stock Co. 1894

JULIA LEE

Engaged for FRANK DANIELS' CO.

Address Mirror

FannieBatchelder

HARRIGAN'S THEATRE.

BYRON DOUGLAS

Address Mirror office

GEORGE W. PARSONS

LEADING TYPE INVINCIBLES.

Address ROBERTS AND EBERT. GLORIANA

POWELL

THE MAGICIAN.

THE WORLD'S GREATEST WONDER WORKER.

Under direction of JACK CURRY.

B. A. MYERS, Business Manager.

MART E. HEISEY

MAJOR BYRLEIGH,

With Charles Frohman's

The Girl I Left Behind Me.

Address care Roberts and Ebert, 1127 Broadway.

PROFESSIONAL CARDS.

JOHN C. DIXON

LEADS.

Productions and Special Engagements ONLY.

Nov. 23. Author's Matinee, Fifth Avenue Theatre.

Tyrone Power's, THE TEXAN

Jan. '94 THE BROKEN CHAIN

Melodrama.

April, '94, THE DAGGER AND THE ROSE

Romantic Drama.

Ezra Kendall

ADDRESS SEA CLIFF, LONG ISLAND, N. Y.

MISS MARBURY

Representing the Leading Dramatists of the World.

Manuscripts placed, contracts drawn, orders secured, royalties collected and promptly remitted. New material now on hand.

COMEDIES, SPECTACLES, DRAMAS, FARCES, and COMIC OPERAS

Address Rooms 19, 20 and 21, Empire Theatre Building, New York.

MR. THOS. W.

KEENE

Permanent address,

CASTLETON CORNERS, Staten Island, N. Y.

ALFRED E. AARONS & CO.

Theatrical Exchange.

MANAGERS, GENERAL AND VARIETY AGENTS.

Representing leading theatres and attractions.

1269 Broadway, New York.

GEORGE HEINMAN

29 Fourth Avenue, New York.

HOWARD TUTTLE

Davidson Theatre, Milwaukee, Wis.

SCENIC ARTISTS.

EDGAR WEIR.

With Richard Mansfield, season 1893-94.

NO RELATION TO HAY CONKLING.

I shall hereafter use my family name of WEAVER instead of Edgar Weir as heretofore, and wish to be known as

J. W. T. WEAVER.

Address care C. T. VINCENT, Glen Cove, L. I., Box 115.

FRANK HENNING

Have Secured with Thomas W. Keene.

Iago, Richmond, The Ghost, Marc Antony, Gratiano, De Barodas, Nemours, Etc.

Charles Nuckols

Manager or Agent.

AT LIBERTY.

Address Coleman House, New York.

W. CUMMINGS,

Attorney and Counsellor at Law,

1193 Broadway, New York.

Theatrical collections specialty. Terms: Ten per cent. of amount collected. Practice in all courts, civil, criminal. Legal business promptly transacted.

GEO. A. BAKER

Proprietor and Manager

BAKER OPERA COMPANY.

Permanent address, Canonsia, N. Y., or as per route.

CLAUDE KYLE

LEADING MAN

with

ACROSS THE CONTINENT Season 1893-94

AMY AMES

AT LIBERTY.

Address Simmonds and Brown.

STARR L. PIXLEY

ADVANCE or TREASURER.

AT LIBERTY. 42 West 93d Street.

GUY LINDSLEY

Re-engaged. MADAME MODJESKA CO. Season 1893-94.

GORDON EMMONS.

Actor and Electrician. Address Mirror.

PROFESSIONAL CARDS.

[redacted]

Stylish costumes for

STAGE AND STREET.

Perfect fit guaranteed. Reasonable terms. References: Aunt Louise Eldridge, Laura Biggar, Fanny Daboll, etc.

V. DE GREY.

427 6th Avenue.

Bet. 19th and 20th Streets.

Note address.

Wm. Sellery

BARITONE.

JARBEAU CO.

FIFTH SEASON.

Address en route.

J. B. COOPER

OLD MEN.

With Paul Barnes.

THE CHAMOIS HUNTER.

EDWIN ELROY

Business Manager

Paul Barnes in The Chamois Hunter.

Permanent address MIRROR.

Marie Laurens

PRIMA DONNA SOPRANO.

AT LIBERTY.

Permanent Address, 122 West 63d Street.

JOE W. SPEARS

BUSINESS MANAGER

HER 9th STREET OPERA HOUSE,

KANSAS CITY, MO.

ADELAIDE RANDALL

SECOND SEASON

AS THE OPERA QUEEN WITH JOHN T. KELLY

IN N'FEE OF DUBLIN.

Rose Beaudet

MATHILDA HICKS.

En Route. AFTER THE BALL.

FLETCHER WILLIAMS

GENTEEL HEAVY, LIGHT COMEDY,

and CHARACTER.

Address 113 Lexington Avenue.

MR. COURTENAY THORPE

Arrived on S. S. "Paris" Sept. 2.

Having postponed his own tour until next season, is at liberty for

LEADING BUSINESS

Address care Low's Exchange.

ARTHUR EARLE

LIGHT COMEDY.

VENDETTA CO., 1893-94.

Address Mirror office.

SIGMUND B. ALEXANDER

Dramatist. Author of Rh'a's play, "Judith" etc. Original plays to dispose of: A Curtain Raiser, Farce-comedy, and Society Drama. Address No. 31 Summer Street, Boston, Mass.

ADELE CLARKE

Old Woman, Character and Dialect. 20 W. 30th St.

PROF. L. FOX,	BLUDE D'ORVILLE,
Bird and Animal Imitator.	Dramatic leads and singing and dancing soubrette.

Permanent address, Lake, Ohio.

IKE BULL

(Not Sitting, but Hustling).

With IMRO FOX, and his Novelties. Season 93-94.

EARL C. DOTY

LEADS AND HEAVIES with Cora Van Tassel.

Address as per route, or Mirror.

CHARLES GORHAM

CHARACTERS AND COMEDY.

This season with Cora Van Tassel.

Address as per route, or Mirror.

FRANK DUMONT

Dramatist, and Plays Revised.

Address this office.

PROFESSIONAL CARDS.

FELIX MORRIS

and his

COMEDY COMPANY.

Under the management of

FRANK WILLIAMS.

Repertoire includes

"EVERGREEN," a new play in Two Acts, by Mrs. Burton Harrison.

"THE PAPER CHASE," By Charles Thomas.

"MOSES," From the German, by Minnie Maddern Fiske.

"THE MAJOR," An adaptation of De Boots.

"THE GAME OF CARDS,"

"THE VAGABOND,"

"AN OLD COMEDIAN,"

"THE ROSE," "KERRY," Etc.

Permanent address, SIMMONDS AND BROWN, 1127 Broadway, New York.

F. H. WAKEFIELD

PRESS REPRESENTATIVE.

AGENT, BUSINESS MANAGER. MANAGER

For Edward Vroom, Daniel Sully, Margaret Mather.

Address

JOURNAL, DETROIT, MICH.

ADELAIDE FITZ ALLAN

AT LIBERTY.

Address this office or agents.

BEN LODGE

"HIPPOLYTE."

With THE ALGERIAN.

THE COMEDIENNE.

PATTI ROSA

DOLLY VARDEN. MISS DIXIE

WILL O. WHEELER, Manager.

MAY DURYEA

Permanent address

Care ROBERTS and EBERT.

1127 Broadway.

Eleanor Carey

WILL BE AT LIBERTY OCTOBER 28

Address agents.

GUS P. THOMAS

With Annie Ward Tiffany in Lady Slavey.

SEASON 1893-94.

Address Mirror.

C. R. Bugbee

BUSINESS MANAGER.

ARCHIE BOYD in THE COUNTRY SQUIRE.

Address en route.

John Peachey

"CHILD WIFE'S" LOVE.

Palmer's Theatre.

Address Low's Exchange, 999 Broadway.

Edward Harrigan

LAND OF THE MIDNIGHT SUN

Under direction of A. Y. PEARSON.

Address 39 West 28th Street, N. Y.

PRINCE LLOYD

"BAD AFFECTION."

Mr. Charles Frohman's "Lost Paradise Co."

LORA THORNE

and

LITTLE ELSIE LOWER

WITH THE CLARKE SISTERS.

Permanent address Mirror.

GEO. W. ROBELING

MODEL, DESIGNS AND ALL KINDS OF CARVING.

1893-94 Duke in Eastern co. "Dr. Bill."

PROFESSIONAL CARDS.

N. Y. Address, [redacted]

American Theatrical Exchange, 1180 B'dway.

"EDGEMORE."

[redacted]

R. A. Barnet

[redacted]

1492.

Address Mirror.

Florrie West

Boston Theatre, in the

BLACK CROOK.

Monday, Nov. 26: Tony Pastor's—indefinite.

Marcia Russell

LEADING WOMAN.

Permanent address,

Dramatic Mirror.

GUS PIXLEY

Season 1893-94

JARBEAU COMPANY.

Address 42 West 93d Street, N. Y.

ALICE CAILLARD

CONTRALTO

FRANCIS CAILLARD

BARITONE.

At liberty for Light and Grand Opera.

Address Little Ferry, New Jersey.

MR. FRANK DIETZ

Manager for

THAT. SHEA SEASON 1893-94.

Special production of an Original Play by M. Adrien Barbusse, entitled

THE QUEEN OF SHEBA.

Address 25 West 30th Street, New York.

ROSENFIELD

PLAYS TRANSLATED.

Plays and parts copied in two hours.

INSTRUCTION GIVEN IN STENOGRAPHY AND TYPEWRITING

49 W. 20th St., 25 Pine St., | 25 W. 24th St., 35 Broadway.

Tel. 288 Cort.

Geo. H. Jackson

[redacted] Address care Mirror.

VIRGINIA CLAY

LEADS.

NELLIE LATIMER. FIRE PATROL.

Season 1893-94.

LINCOLN A. WAGENHALS

AT LIBERTY.

Address 24 W. 28th Street, or care Mirror.

BRIGHAM ROYCE

STAGE DIRECTOR FOR MODJESKA AND HER COMPANY.

Address 153 West 44th St., or en route.

IRVING WILLIAMS

With [redacted]

Address Mirror.

JULIA HANCHETT

AT LIBERTY. LEADS.

Address agents or Mirror.

FRANK M. KENDRICK,

[redacted]

Address this office or agents.

FLORENCE FOSTER

Comedy or Heavy.

Address agents.

Last season with Augustus Pitou.